COLLECTOR'S EDITION: ACHIEVE YOUR DREAM CREATIVE CAREER WITH THIS COMPREHENSIVE GUIDE

COMPUTER arts projects

THE IN-DEPTH GUIDE FOR DIGITAL CREATIVES

open your mind to new ways

SPECIAL EDITION

THE ULTIMATE GUIDE FOR

DESIGN GRADUATES

• LAUNCH YOUR CREATIVE CAREER

ON YOUR FREE CD

600MB OF SOFTWARE

DEMOS AND PLUG-INS FOR MAC & PC

IN THIS ISSUE: SURVIVE THE INTERVIEW • GET THE JOB
CREATE GREAT PROMO MATERIAL • SELL YOUR IMAGES
WORK ABROAD • PUT YOUR PORTFOLIO ON THE WEB

Future MEDIA WITH PASSION

ISSUE 75 SEPT 2005 £6

09>

9 771740 900004

UK edition • Printed in the UK

#371260 "Pastel Thoughts" Amanda Rohde, Australia (exclusive to iStock) istockphoto.com/hidesy
iStockphoto™
$3 HIGH-RES
$2 MED-RES
$1 LO-RES
Choose from over 365,000 royalty-free images
6,000 new images each week
No subscription fees – ever
Absolutely free to join
istockphoto.com
I love my image.

COMPUTER arts projects

Subscriptions – page 40
Future Publishing Ltd, FREEPOST RLSC-SXSE-SKKT, Unit 4 Tower House, Sovereign Park, Market Harborough, Leicestershire LE16 9EF
[t] UK orders and renewals: 0870 837 4722
[t] UK subscription queries: 0870 837 4773
[t] Overseas orders: +44 (0)185 843 8794
[e] computerartsproj@subscription.co.uk

Editorial [t] 01225 442 244
Ed Ricketts acting editor
[e] capeditor@futurenet.co.uk
Johann Chan designer
[e] johann.chan@futurenet.co.uk
Ashley Young production editor
[e] casproduction@futurenet.co.uk
Matt Gallimore senior CD editor
[e] matt.gallimore@futurenet.co.uk
Simon Holland CD editor
[e] simon.holland@futurenet.co.uk
Sarah Williams software copyright co-ordinator

CD problems [t] 01225 822 743
Technical support: ca.support@futurenet.co.uk

Contributors
Cover image: Ben Reece
Contributors: Graeme Aymer, Rob Carney, Clusta Ltd, Christian Darkin, Alun Edwards, GR/DD, Dom Hall, Ian Harris, Simon Holland, Alastair Jennings, Magictorch, Mark Penfold, Chris Southgate, Ben Stewart, Daniel West, Jo Wong, Ashley Young

Printed at: BGP

Contact
Computer Arts Projects, Future Publishing, 30 Monmouth Street, Bath BA1 2BW
[t] 01225 442 244 [f] 01225 732 295
[i] ISDN: 01225 789 293
[w] www.computerarts.co.uk

Advertising [t] 01225 442 244
Lee Haines key account manager
[e] lee.haines@futurenet.co.uk
George Lucas senior sales executive
[e] george.lucas@futurenet.co.uk
Rebecca Bell-Robinson classified enquiries
[e] rebecca.bell-robinson@futurenet.co.uk
Rosa Smith advertising manager
[e] rosa.smith@futurenet.co.uk

Production
Mark Anson production coordinator
[e] mark.anson@futurenet.co.uk

International licensing
Simon Wear international director
[e] simon.wear@futurenet.co.uk
[t] +44 (0) 1225 442 244

Management
Kelley Corten publisher
Dom Beaven publishing director
Gillian Carson senior editor
Roddy Llewellyn senior art editor

Distributed by
Marketforce (UK) Ltd
5th Floor, Low Rise Building, Kings Reach Tower, Stamford Street, London, SE1 9LS
[t] +44 (0) 20 7633 3333

Jason Comber trade marketing manager
[e] jason.comber@futurenet.co.uk

Future plc
Roger Parry non-executive chairman
Greg Ingham chief executive
John Bowman group finance director
Robert Price managing director

All rights reserved. All trademarks and copyrights in this issue are recognised, and are acknowledged where possible. If we have failed to credit your copyright then do please contact us – we'll happily correct any oversight. Any material submitted is accepted on the basis of a worldwide right to publish in printed or electronic form – be sure to clearly label all discs. All contents © 2005 Future Publishing Ltd.
Part of Future plc, which has offices in Bath, London, Milan, New York, Paris, San Diego and San Francisco.

Future Publishing Ltd is part of Future plc.

Future produces carefully targeted special-interest magazines for people who share a passion. We aim to satisfy that passion by creating titles offering value for money, reliable information, smart buying advice and which are a pleasure to read. Today we publish more than 100 magazines in the UK, US, France and Italy. Over 100 international editions of our magazines are also published in 30 other countries across the world.
Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR). · Non-executive Chairman: Roger Parry · Chief Executive: Greg Ingham · Group Finance Director: John Bowman · Tel +44 1225 442244 · www.futureplc.com

ABC Computer Arts Projects is a member of the Audit Bureau of Circulations Jan-Dec 2004: **12,719**

Welcome

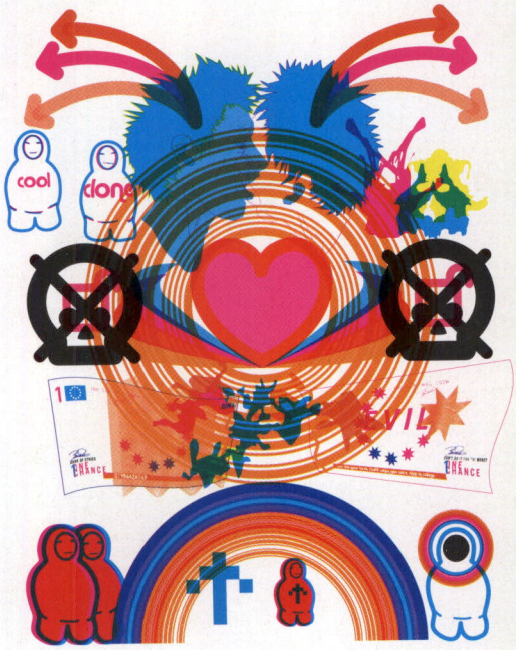
You've made it. The exams are over, the coursework is done, and you've graduated with a design degree. That's the hard part over with, isn't it? Far from it – the real challenge begins here. Now it's time to get out into the real world and find a job. And you're not just competing with your fellow students any more; things have just become a whole lot tougher.

But don't worry. Inside you'll find a wealth of information and advice on starting your ideal creative career, whether it's in 3D, illustration, typography or anything else. Discover how to work abroad, push yourself with superb promotional material, put your portfolio online, sell your images to stock photo companies, and more. We guarantee you a job after reading this... well, perhaps not, but you'll certainly be better prepared.

Incidentally, there won't be a conspicuous lack of a mugshot on this page for very long, as I'm only here for a couple of issues. From issue 77, *CAP* should have a brand new and permanent editor, ready to continue the mag's excellent traditions.

Ed Ricketts, Acting Editor
capeditor@futurenet.co.uk

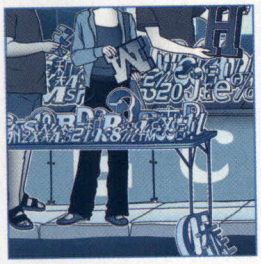
Contributing creatives



COVER IMAGE Ben Reece

Offered an internship by Neville Brody after a 20-minute interview, Ben is undoubtedly a rising star of print and moving image design. Now, with work for MTV and PlayStation 2 already under his belt, he's created the cover for our special graduate issue, as well as the slipcase (available in certain regions only). His admitted love of "complex structures" is certainly evident here.

[w] www.researchstudios.com



Magictorch

Old friend of *Computer Arts Projects* and a regular contributor for many years, design collective Magictorch has once again delivered a superb illustration. Check it out on page 42.

[w] www.magictorch.com

Clusta Ltd

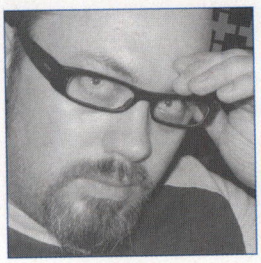
Birmingham-based Clusta has been established since 1997 and it excels in web, print, video... you name it. Its fantastic illustration graces our guide to getting a career in 3D – see page 70.

[w] www.clusta.com

GR/DD

There's very little GR/DD can't do, having tackled interactive media, print and the moving image. You can see its illustration on page 18.

[w] www.grdd.co.uk



Jason Arber

An extra special thanks to Jason of Pixelsurgeon this issue, who rescued us at the eleventh hour with his superb CV and portfolio tips. See page 18 for his invaluable advice.

[w] www.pixelsurgeon.com

Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects*. Contact us on:
[e] capeditor@futurenet.co.uk

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the magazine, please send some examples of your work to **[e] johann.chan@futurenet.co.uk**

COMPUTER arts projects

CONTENTS

IN-DEPTH GUIDE

TUTORIALS

Create promotional materials 30
Design a huge portfolio poster 48
Put your portfolio on the web 76

FEATURES

Showcase 6
Getting the job 12
30 CV and portfolio tips 18
Studying further 24
Get a career in typography 42
Get a career in illustration 58
Get a career in 3D 70
Sell your stock imagery 82
Moving and working abroad 88

PROFILES

Ben Reece 36
James Medcraft 56
Luke Purser 64

SUBSCRIBE

Subscription offer 40
International subscriptions 54

REGULARS

Competition 23
Back issues 69
Next month 95

FEATURES

Showcase 6
Artwork from the winners of New Designers 05. Employers, take note

Getting the job 12
What do employers look for? How should you write a cover letter? What about the interview? Find out all this and more

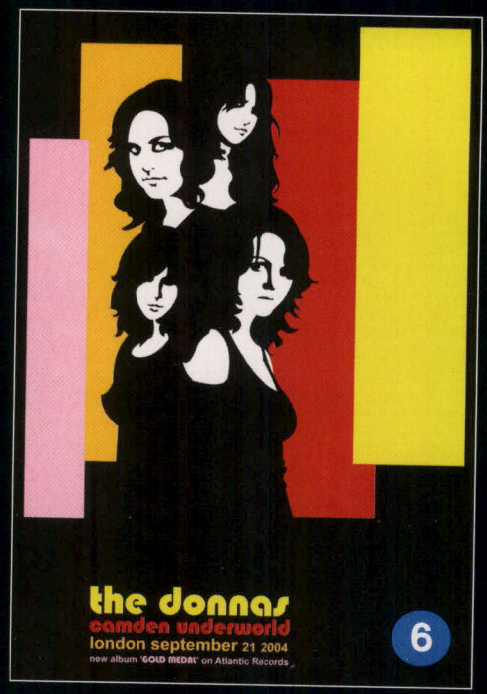
30 portfolio/CV tips 18
How to ensure you present yourself and your work in the best possible way

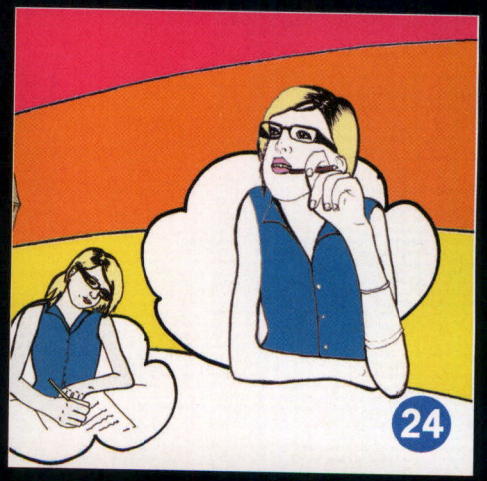
Studying further 24
Don't fancy getting a job straight after university? There are alternatives...

A typography career 42
Discover how to make a living out of your passion for fonts and type design

An illustration career 58
If drawing and print design light your fire, you could go far in the world of illustration. Find out how the pros did it

A 3D career 70
It's a competitive business, so you'll need to know the best way to get started





Sell your imagery 82
Stock image libraries can be an excellent source of income. Find out how

Working abroad 88
You don't have to stay at home to pursue your career. Read tips and advice for making the break, from those who have

TUTORIALS

Create promotional materials 30
Create a T-shirt, stickers and an A6 flyer to advertise your own design event

Design a huge poster 48
This massive promotional poster can double up as a stylish portfolio

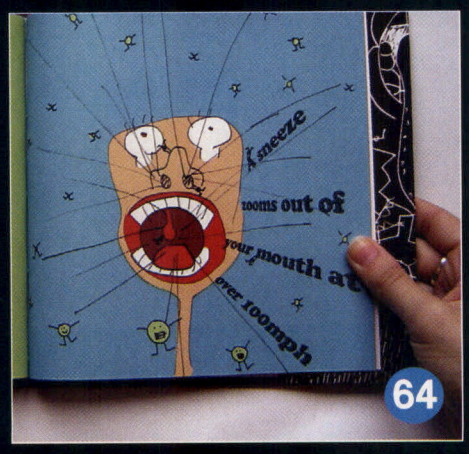
Put your portfolio on the web 76
Build a database-driven web presence with code even a beginner can follow

PROFILES

Ben Reece 36
"If you're not completely obsessed with design then do something else." Research Studios' Ben Reece on how to make it as a designer...

James Medcraft 56
"Graphic design doesn't really have any boundaries," believes graduate James

Luke Purser 64
This Ravensbourne graduate may be "very anal about typography," but he also manages to produce thought-provoking work



WIN AN ILLUSTRATION COMMISSION FOR THIS MAGAZINE!
PAGE 23

TRUEBLUR
FULL PHOTOSHOP PLUG-I
WORTH $27! PLUS
DISCOUNTS ON OTHERS
SEE PAGE 96...

6 **Launch your creative career!**
All the tips and advice you need to make the leap from graduate to design pro

COLLECTOR'S EDITION. ACHIEVE YOUR DREAM CREATIVE CAREER WITH THIS COMPREHENSIVE GUIDE
COMPUTER arts projects
THE IN-DEPTH GUIDE FOR DIGITAL CREATIVES
open your mind to new ways
SPECIAL EDITION
THE ULTIMATE GUIDE FOR
DESIGN GRADUATES
• LAUNCH YOUR CREATIVE CAREER
IN THIS ISSUE: SURVIVE THE INTERVIEW • GET
CREATE GREAT PROMO MATERIAL • SELL YOU
WORK ABROAD • PUT YOUR PORTFOLIO ON TH
PC & MAC CD-ROM
CD75
arts projects
INTERACTIVE

96 **ON YOUR CD**

TrueBlur
Extremely useful depth-of-field plug-in for *Photoshop*, worth $27

Images
20 royalty-free stock shots from ImageDJ

Video training
Improve your *Photoshop CS 2* skills

New graduate talent

The best graduates of New Designers 05 show off their award-winning work…

The judges for New Designers 05 were: Sam Buxton, Designer; Peter Booth, Designer at Tin Horse; Antonia Ward, Editor, FX at ETP Ltd; Max Fraser, Author, Curator, Journalist at Design UK; Katherine Pulford, Senior Design Manager at Habitat.

red
01
" Red, in its most positive sense, is the colour for courage, strength and pioneering spirit. "
MOOD
"Research does suggest that colour can affect your being and that your choice of colour or combinations of colour is significant to your mood."
Which mood are you?
This book explores the colour red.
01 red

Jonathan Watson

Studied: Graphics at Teeside University
Won: The BDC New Designer of the Year, Runner-up in The New Designers Hallmark Cards Award
Prizes: £2,000, £500
[e] jonwatson55@hotmail.com

On Jonathan's unique and diverse winning entries, the New Designer's judges said: "He exhibited a diverse range of styles and responded well to each brief. We were impressed with his willingness to challenge himself and experiment with his medium."

Jonathan told us, falling off his chair, "I am really shell-shocked. I feel I've achieved something really special. To win one award is special – but two awards is unique. When you're a student you produce work for yourself, but this award gives endorsement from leading creatives." Jonathan has been approached by Hallmark with an offer of a job placement.

Top: Front cover design for a series of three books focusing on different colours. "This project required both a visual device to connect the books together and strict use of typography," says Jonathan.

Bottom left: Visual theme created for Ted Baker shop windows. "A form of fishing journey was created, from a window that would be a giant fish tank to a shop counter that was designed to look like a fish and chip shop," explains Jonathan.

Bottom right: Parklife drink mat created to encourage more people to visit parks: "The final designs were printed onto recycled paper to give the overall look a more natural feel."

Brought to you in association with New Designers 05, we showcase the best new talent from the UK, in graphics, interactive media, illustration and animation.
[w] www.newdesigners.com

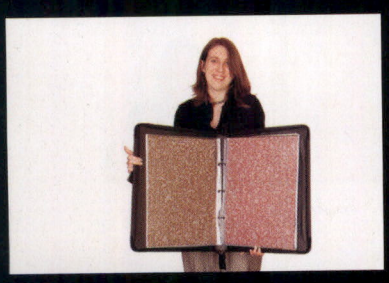
Rebecca Sands

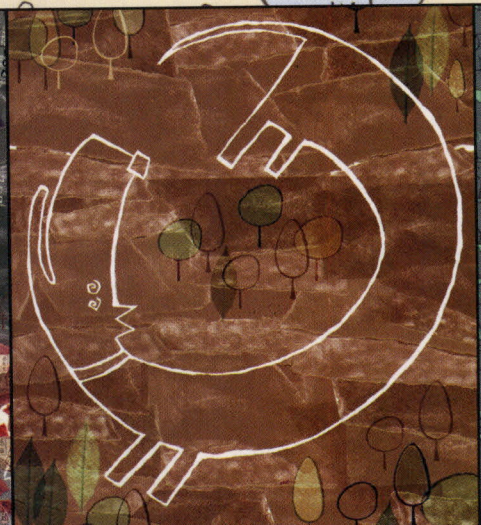
Studied: Illustration and animation at Lincoln University
Won: The New Designers Tigerprint Award, The New Designers International Greetings Award
Prizes: £1,500 and four-week placement
[e] bexsands@yahoo.co.uk

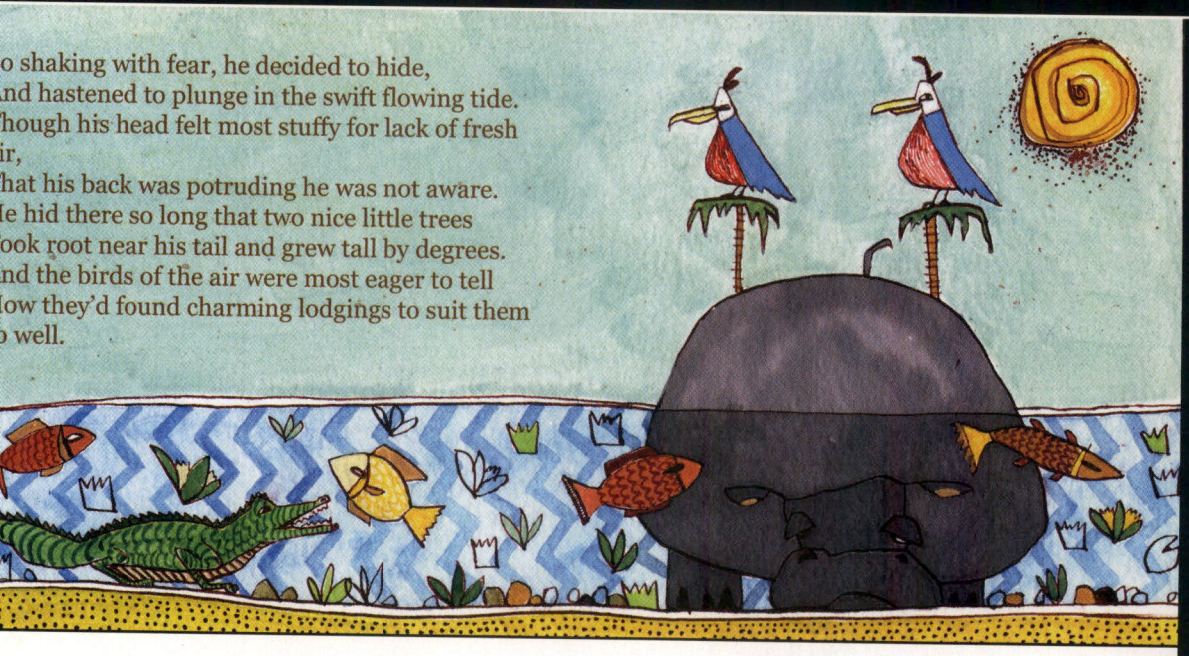
Already represented by leading UK agent Advocate, Rebecca Sands has won two awards for her individual approach to illustration. The judges, commenting on why Rebecca won both prestigious awards, told us: "We chose Rebecca for her novelty – her quirky illustrations and fantastic sketchbooks – as well as her great attitude."

Rebecca is currently working on a book for children with haemophilia, a subject close to her heart.

Right: The judges for the International Greetings Award were impressed with Rebecca's enthusiastic approach and individual style to illustration. In response Rebecca says: "I am particularly thrilled to have an award like this as it is something to reflect all the hard work."






o shaking with fear, he decided to hide,
nd hastened to plunge in the swift flowing tide.
hough his head felt most stuffy for lack of fresh
ir,
hat his back was potruding he was not aware.
e hid there so long that two nice little trees
ook root near his tail and grew tall by degrees.
nd the birds of the air were most eager to tell
ow they'd found charming lodgings to suit them
well.

Hannah George

Studied: Illustration and animation at Falmouth
Won: The New Designers Design Collections Award for Design Excellence in Illustration
Prize: Paid work placement
[e] nonnynanny@yahoo.co.uk

Hannah George's quirky, fun illustrative technique impressed the judges of New Designers 05, the panel commenting on her "excellent use of colour, combined with commercial design."

Hannah told us of her intentions after winning this award: "It is a great boost to my confidence to win this award and a great opportunity. After New Designers I am going to seek meetings with publishers and really do some more self-promotion."

Left, top: One of a series of illustrations for *The Hippopotamus Story*, a book by Lily Schofield.

Left, bottom: An Easter poster demonstrates Hannah's quirky, colourful illustrative skills.

Jonathan Norton

Studied: Illustration, animation and photography at Nottingham Trent
Won: The New Designers GFSmith Award
Prize: £1,000
[e] antonmax@hotmail.com

"His work is considered – from the type, the image chosen, the format – to the paper used. His has a very mature use of typography and obviously has a real passion for type. He had a confident and concise portfolio – a seriously good graduate!" Could the judges be any more enthusiastic about Jonathan?

Jonathan intends to use the prize money to buy a Hercules Iron Handpress. For those of you who don't know what this is, it's a 19th century printing press. Most people would settle for a holiday!

Right: A book Jonathan made in response to the countryside surrounding his home. "The main purpose for me was to get a better understanding of fine typography, a traditional skill which I felt would stand me in good stead and aid me in employment," he says.

Below: *Correct Homophones* is a book and poster series which Jonathan "wrote, designed and photographed as a self-initiated project to compile similar sounding words with different meanings."

2176

Pulling on my warm boots I step out of the door.

3 Step up on to the lawn, the surface is softer.
15 Passing underneath the washing line.
28 I reach the first mound created by the deposited soil, excavated for the foundations of our house. Now cast into shadow by the tall old oak.
42 Manhole cover, black and of cold appearance.
44 Immature apple tree.
59 Second mound covered in pine trees.
97 Edge of our pond.
112 On the left a small copse of hazel.
113 To the right, silver birch sway tall in the breeze.
129 Crossing into our field.
140 Metal 5 bar gate.
148 Abandoned wasp hole.
187 Fence behind which the Christmas tree patch.
238 Fence marks the boundary of our land.

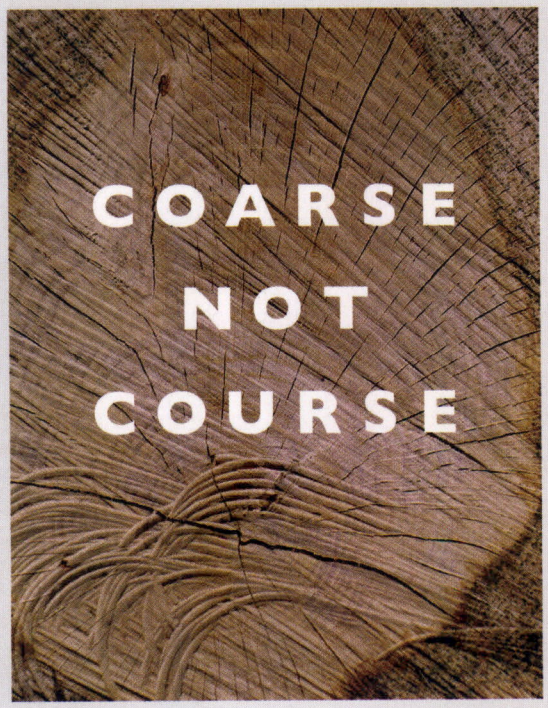
Cross the ditch, which separate the fields,
Walking anti-clockwise round this next field.

268 Pass a dead tree hanging out of the hedgerow.
283 Reach a gap between another field.

Turn left to continue around this field.

317 Can hear the sound of water running in the ditch hidden by the density of the undergrowth.

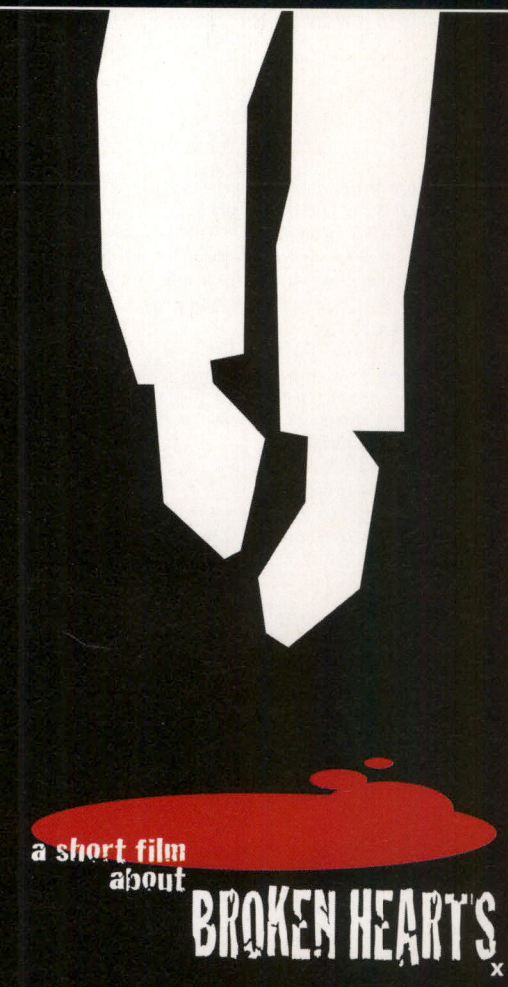
COARSE NOT COURSE



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Coarse This word is used to describe the texture or structure of something that is rough or abrasive to touch. Can also be used to describe someone or something lacking refinement or taste. Chris went to the DIY shop to buy a pack of **coarse**-grain sandpaper to smooth a **coarse** edge on his wooden chair. Rachel's father and Chris went to watched the football where Chris was surprised at Rachel's father's **coarse** language.

Course A continuous progression from one point to the next in time or space. Describes an area of land on which sport is played. Is also a prescribed number of lessons or lectures, in an educational curriculum. On the weekend Chris and Rachel's dad went to his golf **course** to play a quick round. Whilst playing they talked about Dave's **course** and his final year at university, and the **course** of action he was going to take when he finished.



the DEAD shall RISE
WEDNESDAY 13
THE 69 EYES
APRIL 11 MANCHESTER AC2
12 BRIGHTON CONCORDE 2
13 LONDON ISLINGTON CARLING AC
14 BIRMINGHAM CARLING AC
15 GLASGOW CATHOUSE
16 NOTTINGHAM ROCK CITY
A Clear Channel Entertainment, SJM and CPL presentation

Shane Jones

Studied: Illustration and animation at North Wales School of Art and Design
Won: The New Designers International Greetings Award
Prize: £1,000 and four-week placement
[e] rageofachilles@hotmail.com

The judges of New Designers 05 awarded Shane Jones with the International Greeting Award for the visual impact and commercial potential of his work. Currently eager to find an illustration agent (are you reading this, agencies?), Shane told us of his excitement for the opportunities that may arise from the award and his prize – a four-week placement at a major design agency.

Clockwise from far left:
A mock film poster paying homage to Saul Bass/ Alfred Hitchcock.
Poster proposal for rock band Wednesday 13.
Mock poster for a Madonna remix compilation.
Giant gorilla poster.

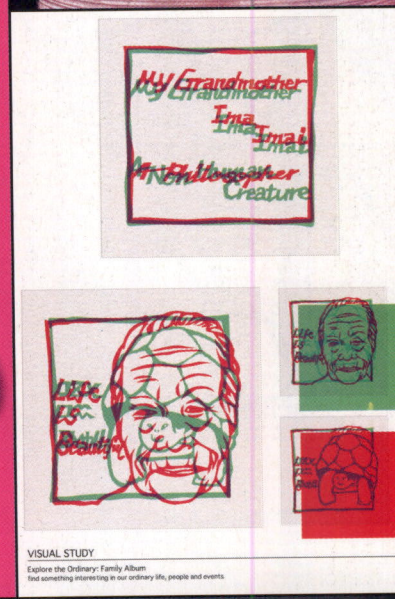
Yuki Takemoto

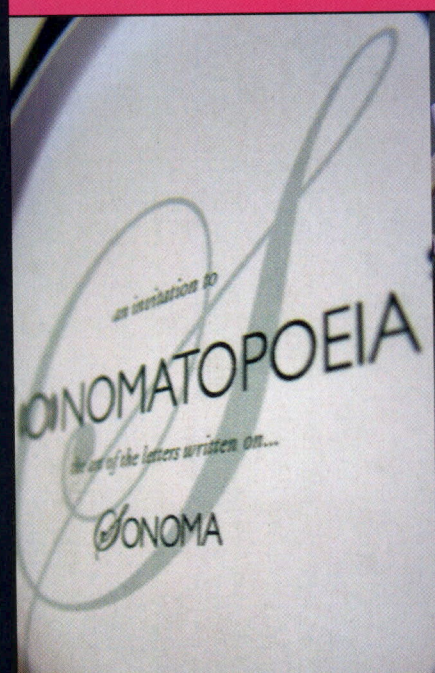
Studied: Illustration and animation at Nottingham Trent
Won: The New Designers Argos award
Prize: £1,000
[e] yukitakemoto@hotmail.com

Japanese student Yuki Takemoto won the judges over with: "An innovative and exciting display of several strong and commercially viable concepts/products." The judges were also impressed with Yuki's thought process and customer focus across a number of different audiences.

Yuki hopes to find a position in a UK-based design agency soon, with her plans of returning to Japan put on hold since winning this prestigious award.

Right: Yuki is clearly influenced by a number of different cultures, but Japan still has a strong pull for her. "I will definitely visit Japan – it's a great place for finding inspiration," she says.





Feature

[illustration] chu [w] www.schudio.co.uk

Getting the job

Now that you've attained your degree, there's one more big assignment for you: find employment. For your eyes only, we asked some of your potential employers how you should go about it...

Congratulations. You're a graduate. You've made a decision to become a so-called creative professional and you've stuck out three to four years of hard graft at an institution of further education. That deserves a huge sigh of relief and a pat on the back in itself.

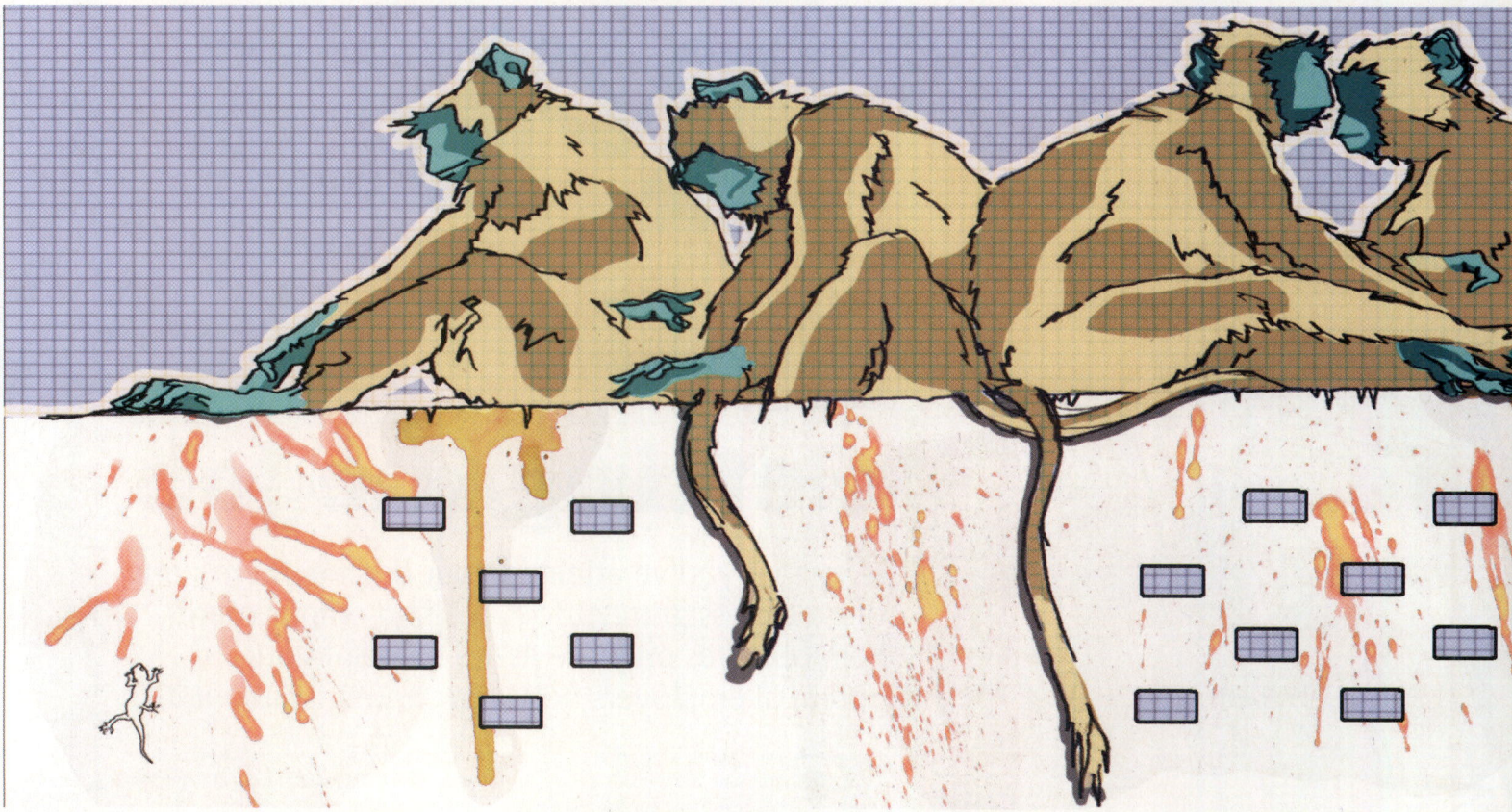
Now you have a new mission. Your task is to find a job, start your career, make sure you can make ends meet and put all that learning to good use. The best way to go about it is to learn from experienced design professionals. They're the ones with the power to give you a job.

Need-to-know basics

To begin with, you need to understand your prospective employer's ideal graduate candidate. "They need to be willing and ready to learn commercial processes," begins Anna Clayton, Producer at Tomorrow London ([w] www.tomorrowlondon.com). "That means working in a design studio with a team, often up against time, with client feedback to deal with and compromise and diplomacy to be made."

"It's always good to see a graduate has actually been involved in a live project," continues Chris Hassell, New Media Director at DS.Emotion ([w] www.dsemotion.com). "That's why work experience is always a bit of a winner."

"I expect all graduates to come in and do work experience almost, whether paid or unpaid," says Danny Coster, MD of post-production facility Locomotion ([w] www.locomotion.co.uk). "What I like from my graduates is that they've got no preconceived ideas of grandeur, if you like. No matter how skilled and brilliant a first



Tests and questions

While the interview process is a test in itself, you may also have your skills tested before you find success in your quest for that all-important big job. That's especially true if you're looking for a specialist, technically-based position. In addition, you may have to sit a test if you're registering with an agency. Corps Business, for instance, will check your ability to use a page layout tool such as *QuarkXPress* or *InDesign* as well as *Illustrator* and *Photoshop*, and it'll also make sure you know how to find your way around the operating system.

But just because you're heading straight for a studio, don't be complacent. Your test may be subtler than you think. "We ask them to describe a specific project they felt passionate about, what they did and why," says Tomorrow London's Anna Clayton (pictured). "We look for an ability to appreciate and take on board a project as a whole, be involved with the narrative, end-to-end thought, and delivery process. We do ask a few questions on software and process just to get a feel for their work approach."

Danny Coster will check how you'd feel as a runner in six months' time. "If they're still doing their day-to-day work with a smile even though it's horrible, and they're showing plenty of effort with their learning, then you know you're onto a winner."

degree you've got, you have to start in this industry as a runner."

Tom Evans, Creative Director and co-founder of Mook ([w] www.mook.co.uk), adds: "It's important that our juniors understand *Flash* and HTML programming at a rudimentary level, or they simply won't be able to execute their ideas or be a valuable production resource for the business."

Employers will also be keen that you have the ability to see the big picture: that is, think conceptually. "It is relatively easy to teach someone how to use software, but I'm not sure that you can teach someone to think conceptually," explains Tomorrow London Media Director Alec East. "So we always look for creative and conceptual skills."

> "The most common mistake is students using slang and text speak" **Juliet Ripley**

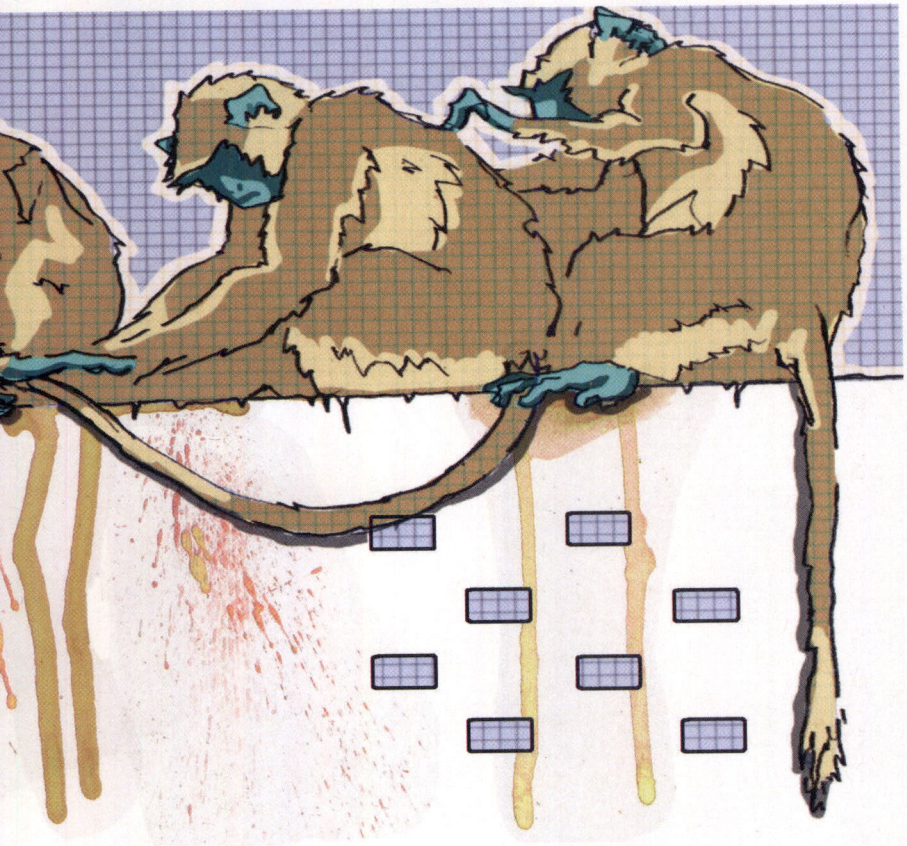
The introduction

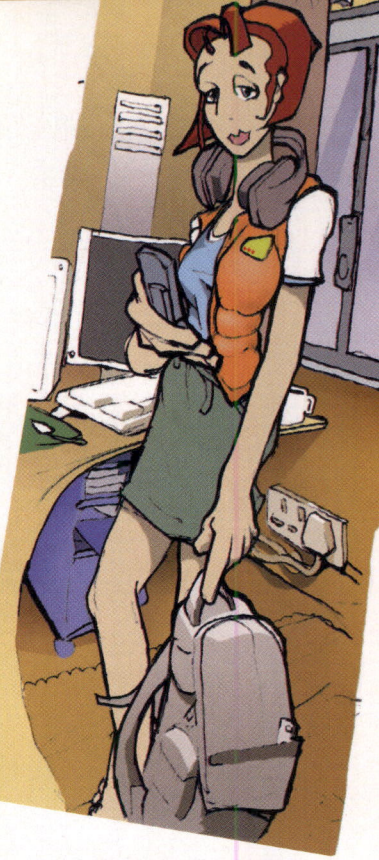
You don't need to wait for a vacancy to be advertised to begin your job hunt. It's perfectly reasonable to send the agency a letter or email on spec, but you'll need to make sure you go about it the right way.

"If they show an interest in Tequila and know something about us and have a reason to want to work here, I am more impressed [with that] than a letter that looks like it's been sent to every agency in town," says Richard Sharp, Creative Director at Tequila Manchester ([w] http://tequilamanchester.com). "Cover letters should always be succinct and summarise the CV," adds Juliet Ripley, Sales and Marketing Director at recruitment agency Corps Business ([w] www.corps.co.uk). "The most common mistake at the moment is students using slang and text speak. This is not professional and indicates that they could be illiterate!"

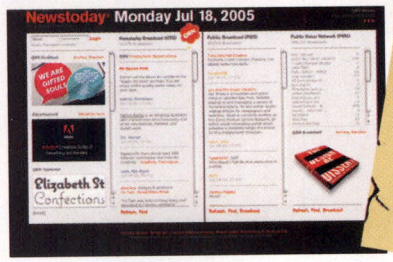
"Dyslexics aside, if you're training in graphic design and can't spell, they should teach you to spell check," reckons Ben Clapp, Creative Director at Tribal DDB ([w] www.tribalddb.co.uk). "We've had degree applicants who literally can't construct sentences and that is depressing."

For Nicolas Roope, Creative Director at Poke ([w] www.pokelondon.com), it's even





Left: Recent graduate Nick Street is in the process of setting up his own website at [w] www.nickstreet.co.uk. He says of his digital creations: "Adding scanned textures or marks in *Photoshop* gives me total control over effects, such as dripping paint or spatter, that could easily ruin a traditionally produced artwork."



Left, from top to bottom: Design sites such as [w] www.Newstoday.com or [w] www.BD4D.com can be useful inspiration for your portfolio.

It can be tough to keep your software skills up to date, but don't forget that companies such as Apple, Adobe (left) and Macromedia offer product sales schemes specially designed to enable students on a budget to purchase hardware or software.

Take some time to become familiar with a prospective employer's website, such as Tomorrow London. Apply only to those that make you feel excited, and where you feel you could possibly fit, based on their client list as well as their design culture as you understand it.

more minimal. "Just a link and some details about availability and what-not," is all he wants people to send to the agency. "I'm not into those stunty things, when someone sends you an egg or something. Cryptic stuff is particularly irritating unless it's absolute genius."

As well as making sure you invite prospective employers to your end-of-year show, Danny Coster believes it's great to spend a day pounding the pavement, showreel in hand, on the off chance you might get an interview then and there. As he puts it: "Walk through the door so people see your face straight away, and just say 'This is my showreel, I'm dropping this round – is there any chance someone can speak to me.' If someone walked through the door and they looked really keen, then I might make the effort to phone them back."

Online portfolio

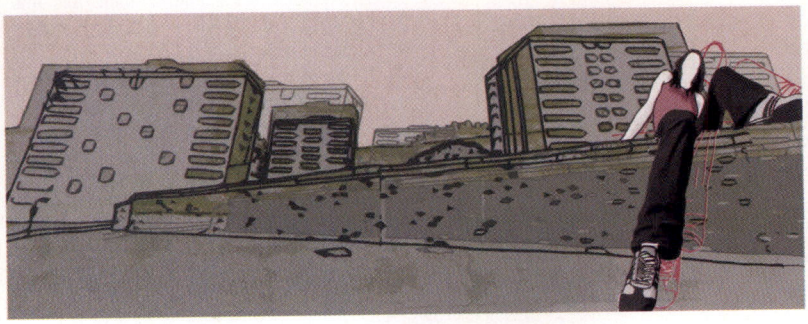
This brings us nicely to your most valuable weapon against unemployment in the design business: your portfolio. It's what prospective employers will want to see above all else. The first bit of advice here is simple: put it online.

"We don't even consider designers who don't have their own site. If you've decided to work in new media, why wouldn't you have one?" says Nicolas Roope.

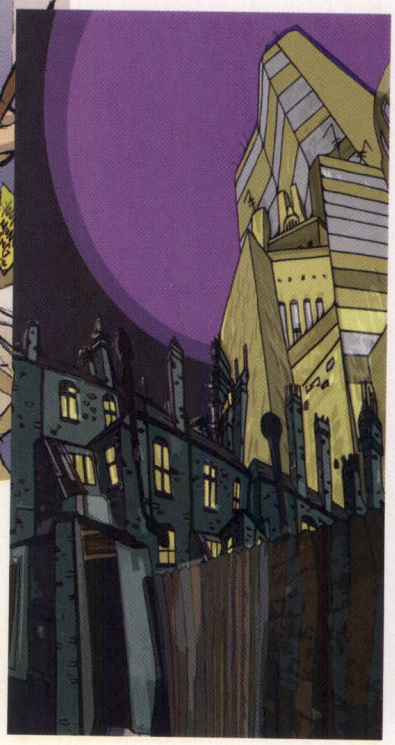
And when it comes to the site, simple is better. "One of the best graduate sites I ever saw was very simple, HTML, black-and-white, with simple, beautiful illustrations scattered around," says Anna Clayton, producer at Tomorrow London.

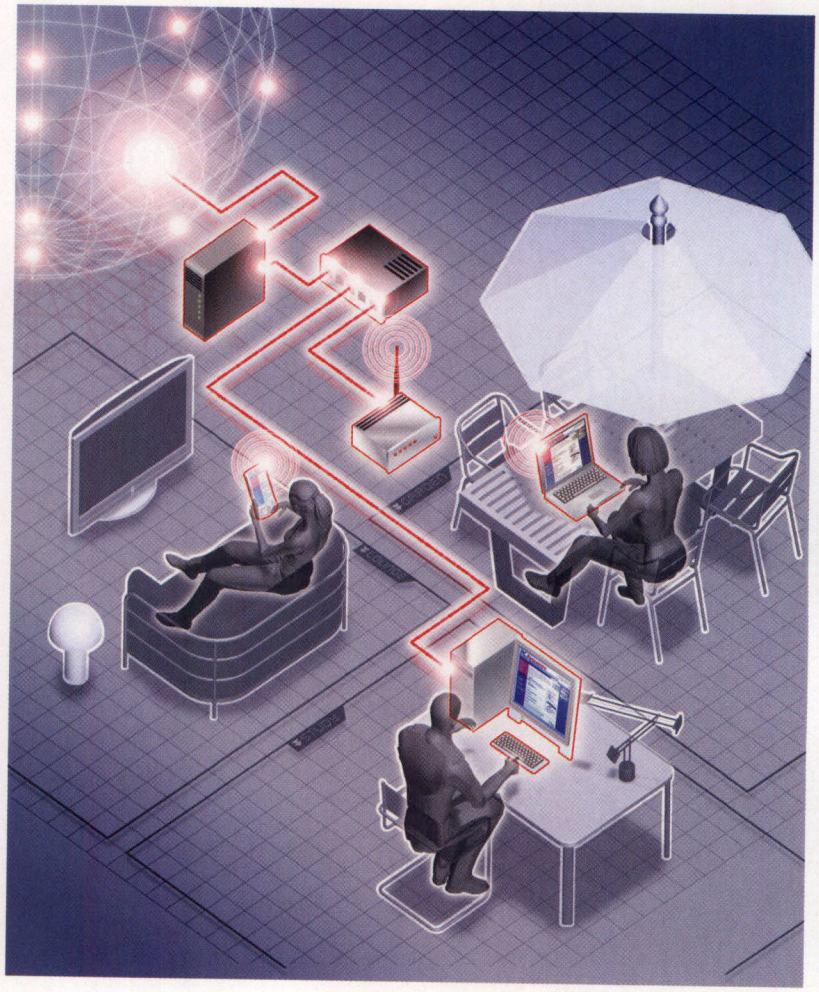
"Keep in everything that you like, feel proud of and feel comfortable talking about," advises Mook's Tom Evans. "Ideally, you'll have no filler. If you do have work in there you're not proud of, prepare a good argument about how you would do it differently, or why you think it's unsuccessful."

"Look after your work though," says Richard Sharp concerning offline portfolios. >



Left: Having finishing an illustration degree at Wolverhampton University, Lee Masters is trying to progress within the design industry. "I tend to combine my own hand-drawn techniques with a continually growing interest of digital media," he says. Visit his site at [w] www.mastersdesigns.webeden.co.uk.





Right: An illustration by Lee Masters depicting "inner city issues."

Far right: Work by established illustrator Andy McLaughlin ([w] www.amcillustration.com).

Recruitment agencies

Oh, to be a recruitment specialist. For many people in the creative industries, they're something of a scourge, but that's an unfair label. The trouble is, for every decent recruitment specialist, soldiering and slogging to make sure appropriate staff are put forward for suitable positions, there's another that will waste time figuratively throwing pasta at the wall and seeing what sticks. So should you register with one straight away? If you choose wisely, it could be worth your while if you've exhausted other avenues.

"A good recruitment agency will care for you and your abilities and want to find somewhere where you'll grow and be useful to your employer," Nicolas Roope (pictured right) believes. "A bad one will send you to every lead, whether it's a fit or not, and you'll end up tired, demoralised and depressed."

"Many design and advertising companies have their own graduate schemes and would not approach an agency unless they were really stuck or did not have enough time to screen hundreds of applicants," admits Corps Business's Juliet Ripley (above). "The advantage that we can offer is we can help with advice on interview techniques and presentation. However, we only get four or five graduate vacancies a year and we have about 100 suitable applicants on our books!"

"If it looks crisp then it will be better received than if it looks like it has been in a bottom drawer for five years," he adds. "Refresh the actual physical portfolio: if it looks dog-eared and tired, that's the impression it will give of the individual."

Cult of personality

In addition, who you are is as important as the work you have created. "I've passed over very talented individuals because I did not think that the chemistry they would have with the team would produce the highest quality work," says Richard Sharp.

"When formality is taken away, there's more dependence on people's personalities because it's relationships driving the culture, not rules and hierarchies," explains Nicolas Roope. "What you are about really starts to matter."

Ben Clapp offers some examples: "The big no-no for starting out is to start telling people where they're going wrong or trying to impersonate existing people. A little confidence is good, but if there are stereotypical mistakes, I'd say they include starting off either too cocky or too matey and familiar."

"Occasionally you come across people who are completely closed to other people's ideas and influence," Nicolas Roope continues. "They might be brilliant, but they're awful to work with and generally don't particularly like answering briefs, treating client work as another opportunity to follow their own agenda. We don't tend to employ those people."

Your interview is your chance to demonstrate that you're not the kind of person from which design studios will run a mile. Generally, you'll find that you're taken for a familiarising talk by a senior creative member of staff.

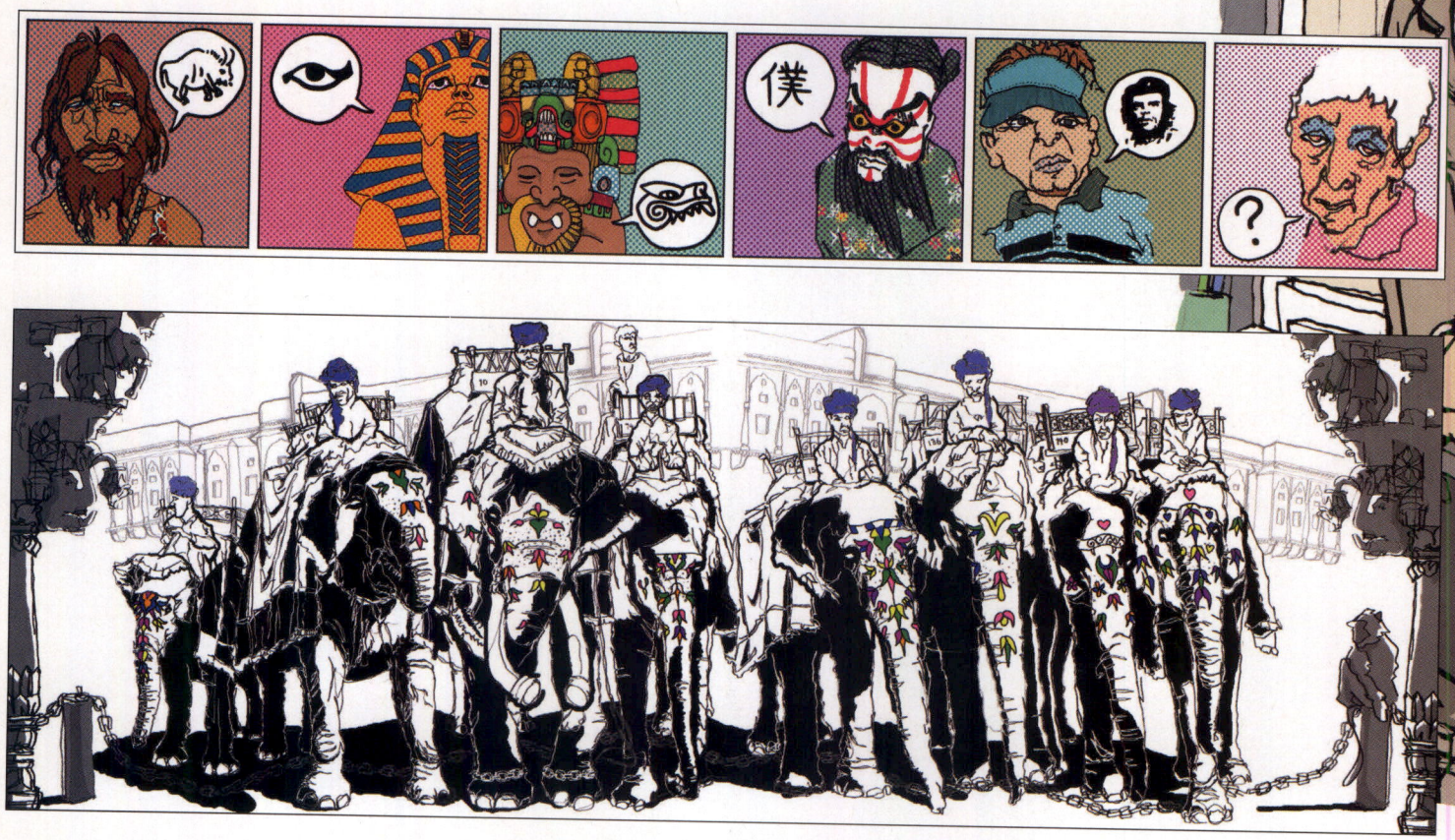
"We are a very informal company, so we don't do tests," says Richard Sharp. "We just sit and chat, have a look at the portfolio and get a feel for the individual and the fit with the business."

"We're not bothered what they wear," Chris Hassell adds. "It's a good way of sussing out the person by looking at what they're wearing!"

Don't blow it!

Actually landing a position isn't the end of it, either. It's one thing to get a hot new job, and entirely another thing to keep it.

"Stay enthusiastic, work really hard, keep learning and keep smiling," recommends Tom Evans. "Don't get



complacent," Chris Hassell adds. "You're here to work, and if you show willing and initiative and produce good work, you will be rewarded both financially and in terms of the projects you get to work on and the rest of the team." And don't forget to keep up with what Ben Clapp calls "the secondary work skills of tea-making and time-keeping."

For Anna Clayton, keeping that big job is a matter of "awareness of the studio and team, innovative thinking and generation of new directions, and a methodical and calm approach to projects." And Nicolas Roope advises: "Continue to be good. Develop and grow into the role. Participate and contribute. Tell disgusting jokes at the lunch table." ca-p

Top: An illustration exploring the dominance of image over text throughout the ages by recent graduate Nick Street. *"Photoshop* halftone was used to emulate the visual language of early comics. It was composed of various characters that live in my sketchbooks," says Nick.

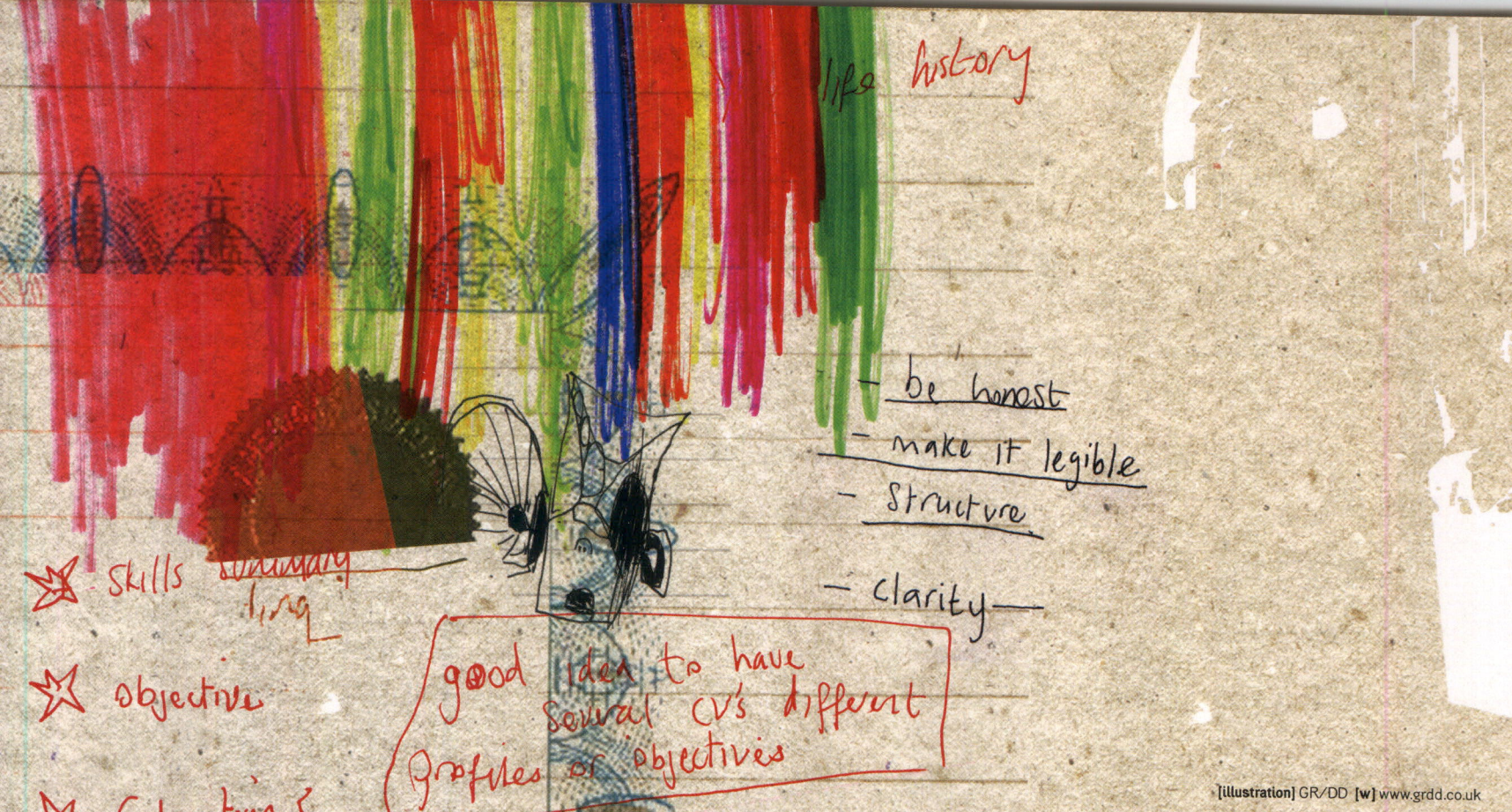
Above: Part of a series illustrating Bob Dylan's song *Dignity*. Nick used the Inverse command in *Photoshop* to create strong contrast.

Protect yourself

If you've just scored yourself that all-important big job, it's cause for congratulations. But make sure you don't get carried away and stuck in a situation you'll come to regret in the not-too-distant future. Below is some advice, courtesy of Corps Business, which will make sure your sweet dream doesn't rapidly curdle into a nightmare.

- Make sure you haven't oversold yourself, because you'll get found out pretty quickly.
- Keep your options open until the contract is signed.
- Make sure you are contracted to do a three-month trial period. This means that if you find that the job isn't quite as you thought, you won't be stuck.
- Make sure the salary states basic salary, holiday entitlement, pension arrangements and notice period.
- Save yourself crazy amounts of emergency tax by getting a P45 as soon as possible.

Team Player
QUARK
6
QUICK
LEARNER
FLASH MX
Wayne McCauley



[illustration] GR/DD [w] www.grdd.co.uk

CV & PORTFOLIO TIPS

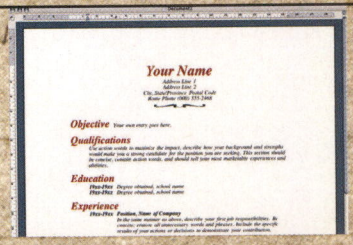
Getting a job in the design industry is all about getting noticed. Jason Arber of Pixelsurgeon provides his hard-won advice for candidates...

Once the euphoria of achieving your design degree has worn off, it's time to start thinking about the realities of getting a job. Don't be all that surprised, though, if potential employers aren't fighting over each other to hire you – it's a crowded market.

Therefore it's essential you make yourself stand out from the herd, and one of the first chances you have to do that is with your CV. Design-orientated CVs are by their nature somewhat different to the normal breed, yet much of the traditional advice still applies.

As a member of Pixelsurgeon ([w] www.pixelsurgeon.com), Jason Arber has seen just about everything when it comes to CVs – and in the next few pages, you can benefit from his invaluable experience. So learn the do's and don'ts of successful CVs, and maximise your chances. >

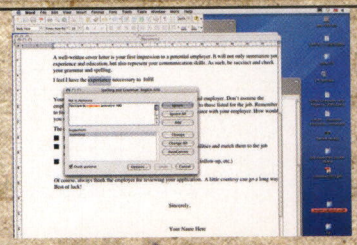
Tips 1-10



Tip 1. Simple text files, especially those made in *Word*, generally aren't flexible or good-looking enough for a design CV.

1 Don't use Microsoft Word for your CV

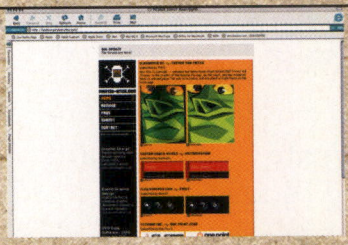
Word might be okay if you're applying for a secretarial position, but if you're after a design job or something creative, *Word's* limited and idiosyncratic layout options and subtle cross-platform issues can mangle the best CVs. PDF is a much better format, because it enables you to create good-looking documents that are completely cross-platform, and *Adobe Reader* is a free download.



Tip 3. As a designer, words might not be your strong point, but that's no excuse for sending out incorrectly spelt CVs.

2 Use a DTP application to create your CV

Because art directors will be paying close attention to the layout of your CV as much as the content, it's usually a good idea to use a DTP package. If you have them, *QuarkXPress*, *Adobe InDesign* or even *Adobe Illustrator* will create great looking CVs, and will enable you to save them as PDFs. (The ability to save any document as a PDF is built into Apple's OS X operating system.) Download the 30-day trial, if necessary, although editing the document when your time's up might be an issue!



Tip 6. Never claim someone else's work is your own. You'll be found out eventually – especially by sites such as [w] www.pirated-sites.com.

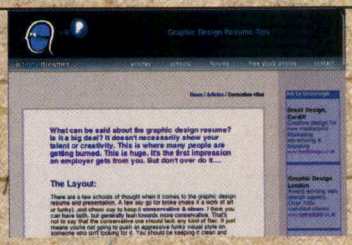
3 Check your spelling

There's nothing more frustrating than coming across an intriguing CV only to find it littered with spelling mistakes and grammatical errors. Just about all text editors and DTP applications have spell-checking capabilities, but that's no replacement for giving it the once over yourself to spot contextual errors such as 'there/their' and 'its/it's'. If in doubt, get someone to read over it with fresh eyes.

Tip 8. Always make the effort to create an online portfolio. If you need help, try sites such as [w] www.portfolios.com.

4 Don't let an agency reformat your CV

Sometimes it's necessary to use an agency to look for work, and although it's recommended that you apply for jobs directly, sometimes the risk can pay off. However, some agencies reformat your carefully crafted CV into something they think their clients will like, and often the results are unimaginative, homogenous nightmares. By making everyone's CV equally bad, perhaps they think they are levelling the playing field, but you need to ensure your CV has the personal touch to set you apart.



Tip 9. Keep it simple – advice which [w] www.adigitaldreamer.com echoes.

5 Be brief

Art directors do not have the time or the inclination to read your entire life story, such as where you went to nursery school. Cut the fat from your CV and focus on the relevant details. If your CV is any longer than two pages, you're waffling and including too much stuff. Don't be tempted to mask a lack of experience with verbosity. Clean, well-laid-out CVs will always win over flabby ones.

6 Don't lie

I once received a CV from an unnamed individual who claimed to have created quite a stunning website. I would have been extremely impressed were it not for the fact that I had actually designed the site myself. Needless to say, that CV went straight in the bin and the sender was rewarded with a strongly worded email from me. Honesty is always the best policy, as you stand a good chance of being found out if you start 'elaborating' your CV.

7 Include samples of work

By not including any samples of your work with your CV, you're pretty much guaranteeing that the recipient will not consider you for the post. Stills from motion graphics projects are perfect, unless you've been specifically asked to include a showreel. On the other hand, don't go overboard with images – that's a job for your online portfolio.

8 Create an online portfolio

Building a small website is pretty simple stuff these days, and even using *Photoshop's* built-in capabilities or a blogging site like Flickr will do at a push. Perhaps you have a friend who'll knock you up something. However you do it, an online portfolio is crucial. If the recipient of your CV is impressed and wants to know more, they'll want a URL where they can see more examples of your work. A website is also easier to keep up to date and can always include your latest work. See page 76 for more.

9 KISS: Keep It Simple Stupid

Unless you're really confident and sure about what you're doing, keep the typographic flourishes and fanciful designs at bay, ensure the layout is simple and clear and the information is cleanly presented. After all, the last thing you want is the recipient squinting because you thought dark grey text on a black background was a great idea.

10 Ensure you stamp your personality

Keeping things simple is not the same as making things dull. A CV is a reflection of your disposition and persona, and the recipient will be scanning it, consciously or not, for elements that distinguish your CV from the other hundreds they have to wade through. Make your CV stand out with an idiosyncratic design and personal touches.

Tips 11-20

11 Include the right information

As a minimum, CVs should include your name and contact details, including email address, phone numbers and online portfolio address (include your mobile number, too, if you think you might lose out on a job because you went to the shops). This should be followed by a breakdown of your work experience, then your education. In both cases, this should be most recent first. Work experience should include dates, job title and a brief synopsis of your role. References are generally optional.

12 Include a covering letter

A covering letter or email helps explain which job you are applying for. This is especially important for companies who may have several vacancies available. Even if you're sending a CV on spec, ensure that you detail the kind of work you're looking for. You might think it's obvious that you're senior designer material, but unless you state that, you may end up being considered for a more junior role.

13 Ensure your covering letter is addressed to the right person

A letter or email that begins "Dear Sir or Madam" indicates that the sender hasn't bothered doing any research or is firing off CVs in a random, scattergun fashion, hoping for the best. Take the time to ring up the company and ask for the name of someone you should address the covering letter to. Grabbing their job title while you're at it adds a nice, professional touch.

14 Follow-up phone call

It's always a good idea to phone the company or agency after a couple of days to ensure that they have your CV. If you followed tip 13, you'll know exactly who to ask for. Although it's unusual, posted CVs have been known to go astray and even emailed CVs can disappear, and if it hasn't arrived at its destination for whatever reason, you may still have time to send over another copy.

15 Ensure work examples are relevant

If you're applying for a web design job and your work examples are printed brochures and greetings card designs, don't expect to get very far. If you're lucky enough to have a large selection of work to choose from, focus on appropriate examples. If you don't have many examples, try to ensure that the pertinent work outweighs the slightly more irrelevant stuff.

16 The CD option

If you don't have access to your own website or space for an online portfolio, consider bundling one on CD to include with a mailed CV and covering letter. A folder full of JPEGs burnt onto a CD is often good enough, and creating a multi-page PDF document out of a selection of images is child's play in *Photoshop*. You can create presentations using *Flash*, *Director* and even HTML, which will all look great played back from a CD. Think about using DVD if you have a motion graphics portfolio.

17 Portfolios in more depth

Having established that an online portfolio (or at a push a CD portfolio) is a good idea, what do you put in there? The temptation is to include everything, but you should only consider putting your best work online. A dozen examples, annotated with explanations, should suffice. The images themselves shouldn't exceed what can be comfortably viewed on an 1024x768 display. JPEGs are generally fine, but for detailed examination, nothing beats a PDF that can be zoomed into.

18 Physical portfolios

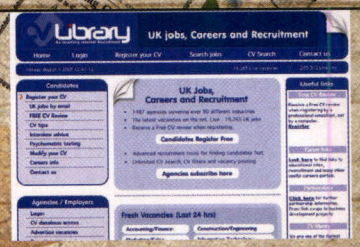
As with online portfolios, less is more. I've had the experience of politely flipping through dozens of portfolios containing every single piece of artwork the applicant had created since nursery school. The relevant work was lost in the jungle of immateriality, but I actually felt sorry for the applicant, who had lugged almost two tons of artwork for nothing. Incidentally, unless you're quite happy to lose it, never send your portfolio through the post.

19 Presentation is everything

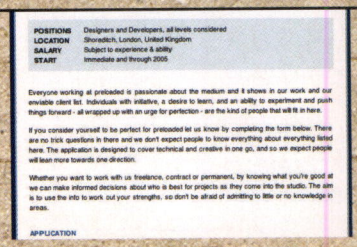
Consider this scenario: two people of equal ability are ideal candidates for a design position. One has taken the trouble to create a gorgeous portfolio, the other has clearly just thrown any old thing together. Who gets the job? Exactly. That's why it's worth taking the time and trouble to make everything look as good as possible, because you don't know how close to the wire it might be.

20 The skills list

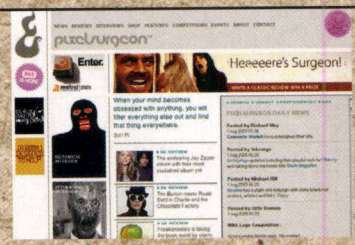
It's astonishing how many people forget to list what skills they have and what applications they can use. If you're applying for a motion graphics job, do you use *After Effects* or *Motion*? If you're going for a web design job, do you use *GoLive*, *Dreamweaver* or could you rustle up the whole thing using hand-coded PHP? In print, do you use *QuarkXPress* or *InDesign*? Listing your skills and abilities can make a huge amount of difference.



Tip 11. Try sites such as [w] www.cv-library.co.uk to store your relevant job details. This will make putting together your CV easier.

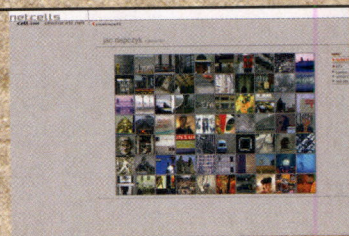


Tip 13. Get the name of the person you should be sending applications to – and if there's an application form, make sure you fill it in.



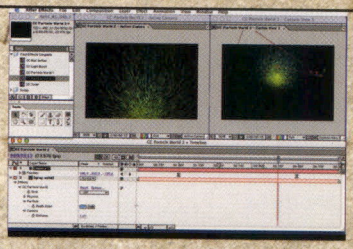
Tip 15. Make sure you know what employers are looking for. Pixelsurgeon's site, for instance, gives you a broad overview of its ethos.

Tip 17. Shrinedesign ([w] www.shrine-design.com) is a fine example of an online portfolio, with just the right amount of material.



Tip 20. NetCells ([w] www.netcells.com) enables you to list your own particular skills.

Tips 21-30



Tip 21. Mentioning which software you use, and the skills you have with it, is vital for your potential employer to make a decision.

21 Other details are important

Potential employers want to try and get a measure of you before they call you in for an interview, and CV areas such as hobbies and interests are a good way of catching their eye. Although possibly not directly related to the position you're applying for, an interest in photography, for example, might indicate that aesthetics and composition are more than just a day job to you. Conversely, an interest in midweek clubbing might be a sign of more sick days than usual.

26 Don't send photocopies

Photocopies are cheap, but sadly they also look cheap, especially second and third generation copies. Type starts to break up, images are contrasty and full of noise, fingerprints and other blemishes begin to show up, and the results can look slightly askew. Fresh laser prints or sharp inkjet prints on the best quality paper available are the minimum standard.

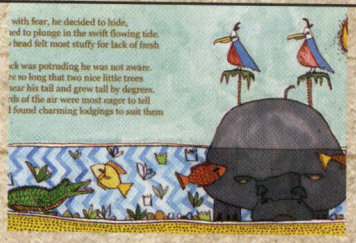
Tip 22. Getting some sort of acknowledgement from your university or college is generally a good idea – provided it's positive...

22 Letters of recommendation

Letters of recommendation from your university or college could make a difference in a tight spot. These are generally a good idea for recent graduates or students applying for work experience. For those coming from previous employment, a greater emphasis would be placed on portfolio work — and letters of recommendation are no substitute for a solid array of artwork.

27 Colour vs black and white

For most non-design related jobs a CV designed or printed in colour is probably a waste of time, and might even annoy the recipient. However, for design positions, touches of colour are an acceptable way to add a discreet personal touch. Use sparingly, however, as green type on a yellow page may not go down too well. If you are including a small selection of work examples, they should be in colour.



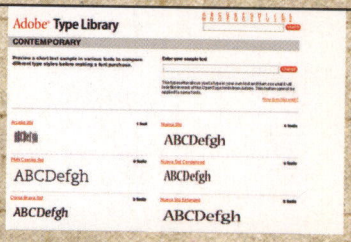
Tip 23. Include examples of your coursework in your portfolio, but try to put in some 'real world' jobs too.

23 Graduate-specific tips

Depending on your particular course, artwork generated in a university or student environment may not have any real relationship to work in the real world. And while you should always include examples of your coursework in your portfolio, you should strive to include any freelance or freebie jobs you've done to demonstrate that you've had a taste of the wider world.

28 Photographing portfolio items

You might not always have the digital files available to you when creating your portfolio, but if you have physical copies of print jobs, you can always photograph them. Ensure the items are well lit (use daylight, but avoid sunny days as this causes too much contrast), straight and flat in relation to the camera lens, and photographed on a plain background. It's always a good idea to bring a couple of physical items along with you to the interview if you can.



Tip 25. Don't be tempted to pepper your CV with the latest exotic fonts just for the sake of it. Legibility and simplicity are key.

24 Physical or emailed CVs

Often a job advert will specify whether you should email a CV or not, but if they don't say, what should you do? An emailed CV somehow seems very 21st century, the sign of someone comfortable with technology, but a well-presented physical CV printed on decent paper can seem professional and smart. It doesn't really matter which route you choose, but don't do both as that looks as if you're trying too hard.

29 Novelty CVs

I've had CVs written on scrunched up paper; arriving in the form of a jigsaw; and playing cards. I've had giant CV posters, inflatable CVs and CVs crafted using delicate and complex paper engineering. Obviously these CVs stick in the mind, but they also seem like novelty CVs, too, so if you choose to go down this route, it's a calculated risk. On the one hand you might appear like a creative thinker, on the other it might seem pretentious and excessive. It depends on the recipient.

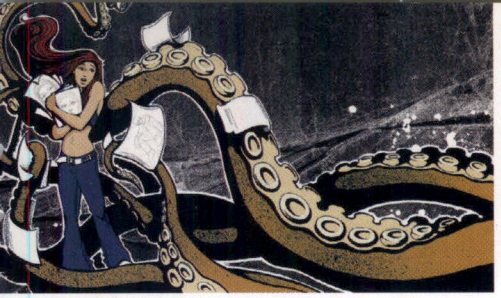
Tip 28. If you don't have room to carry around all your design material, take photos instead.

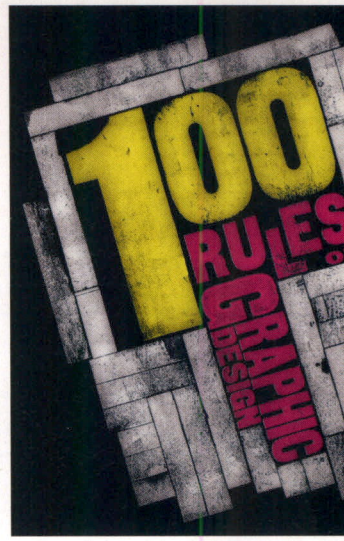
25 Font choices

You're a designer, so your CV should be filled with zany fonts or follow the latest trends in typography, right? Wrong! The aim of any CV should be legibility, so it's generally a wise idea to stick to simple, readable fonts. In large corporations, for example, physical CVs are routinely fed through OCR scanners to help whittle down the candidates. OCR software may struggle with flowery fonts.

30 Executive summary

A good CV should be clear, concise and well designed. It should ideally fit onto one side of A4 — use another sheet if you have too many details, but no more than that. Include another sheet of A4 containing a couple of images of your work. Remember the aim is to intrigue. Point the recipient in the direction of an online portfolio to see more. Ensure your details are accurate, truthful and up to date, don't use a word processor for layout, and don't forget to spell check. Good luck! ca-p





Win a Computer Arts Projects commission!

Get your artwork in the magazine – and get paid for it too…

Every issue, *Computer Arts Projects* features amazing commissioned illustrations and covers from some of the best-known names in the industry: Alan Kitching, Studio Output and Twelve: Ten to name just a few. Now you have the chance to join them, not only showcasing your work to thousands of readers and potential employers, but being paid for the privilege too.

If you're a recent design graduate, this competition is for you. We want to see the best and most creative pieces from your course portfolio – the ones you're most proud of, the images you sweated a little bit harder over. The style or subject isn't important; what matters is that these images should, in your opinion, truly represent your own style and approach.

Each piece will be judged on originality, technical competence, vibrancy and overall 'wow' factor, before choosing an overall winner. We'll feature this and a selection of the best runners-up in a future issue. The winning artist will also be commissioned for an illustration by *Computer Arts Projects*' own designer, Johann Chan, which will be used in the magazine – and we'll pay our standard freelance rate into the bargain.

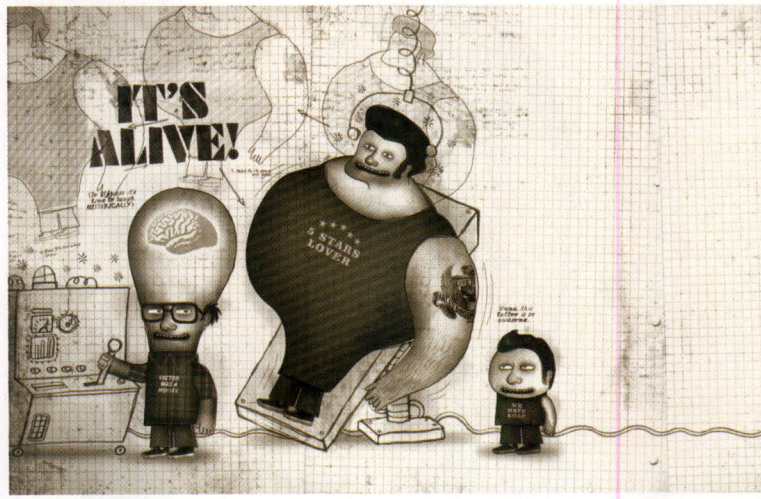
How to enter

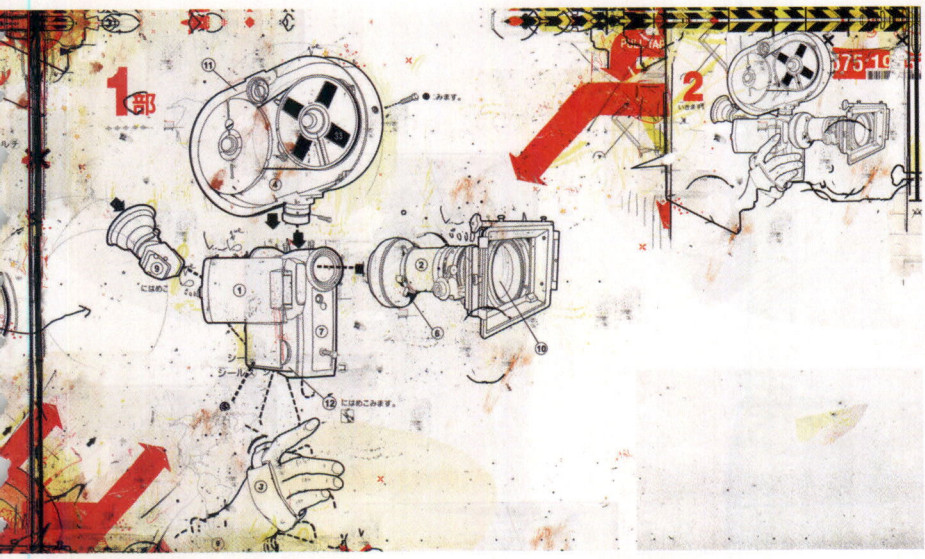
Send us up to three of your images in any standard format, with a maximum of 150 words for each as a text file – explaining your ideas, the brief, or whatever you feel is relevant. Include print-outs if desired, although these are not necessary. Entries on CD or DVD are preferred, though Zip disks are also acceptable.

Send your entries to: Graduate competition, *Computer Arts Projects*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW.

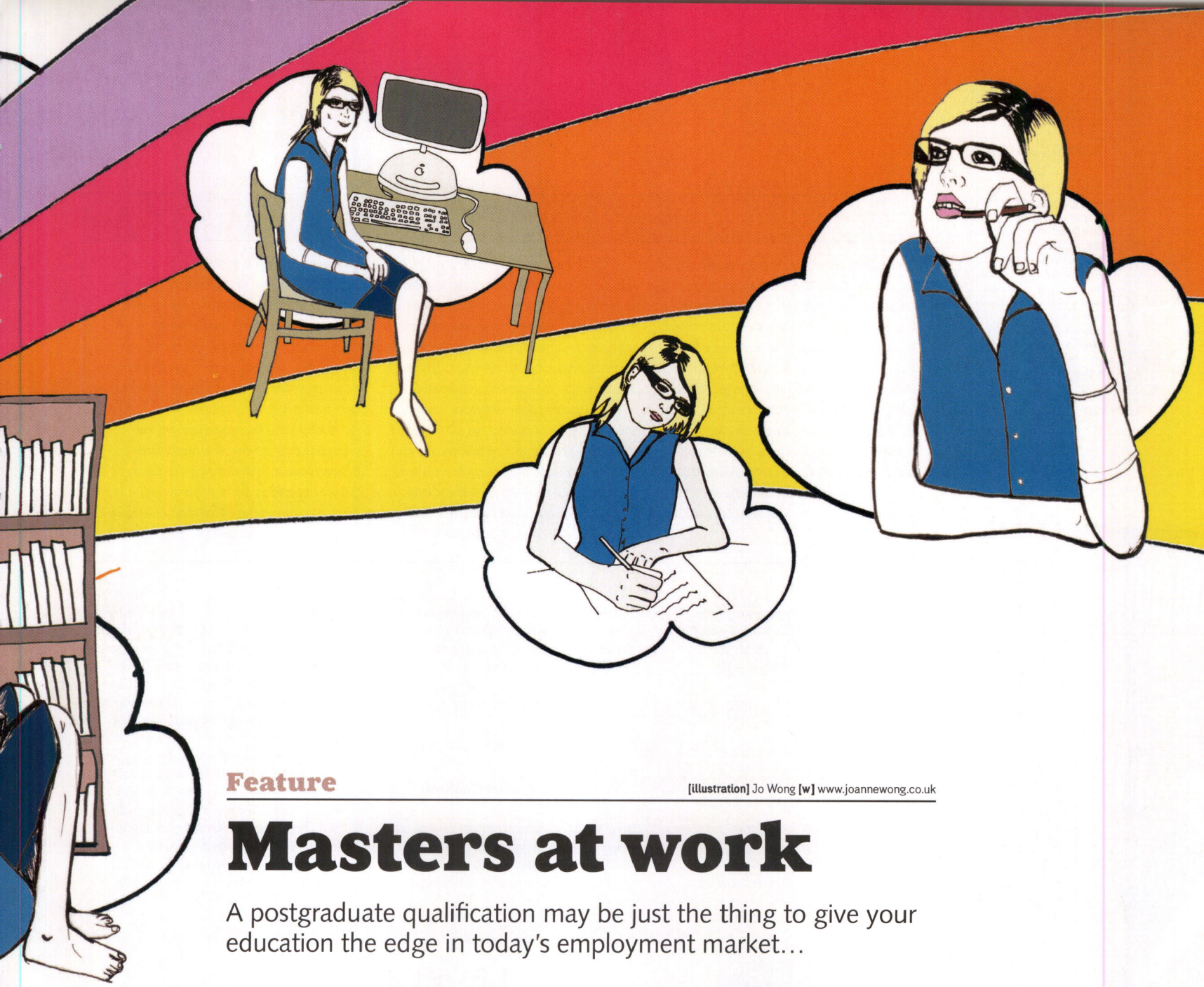
The rules

The closing date for this competition is 22 September 2005. Employees of Future Publishing, their agents and their families are not permitted to enter. Multiple entries are not accepted. The editor's decision is final and there are no cash alternatives. No other correspondence will be entered into. All submitted artwork must be original pieces created solely by the entrant, and must not feature copyrighted images of any kind. ca-p





Join the list of distinguished illustrators who have been commissioned by *Computer Arts Projects*. Clockwise from top left: 99Seconds, Chu, Alan Kitching, Mauro Gatti, Ginzberg and Neal Murren.



Feature

[illustration] Jo Wong [w] www.joannewong.co.uk

Masters at work

A postgraduate qualification may be just the thing to give your education the edge in today's employment market...

When Wilbur and Orville Wright took off in their first truly useable aeroplane back in 1903, controlling the aircraft was a matter of lever pulling and hip swivelling. In fact it was a miracle that the Kitty Hawk was able to fly in the first place. And, of course, anyone who has seen the insides of even today's most simple, single-engine Cessna will appreciate that it takes a hell of a lot more than pioneering spirit and a good pelvis to be a pilot in the 21st century.

It's a similar tale with all technological inventions. Consider that vital parts of Logie-Baird's first working television included a knitting needle and a hatbox, or that in order to get that killer distortion sound back in 1955, Link Wray poked a hole in his guitar amp's speaker.

Now consider digital technology. In its short existence, it's moved from simple sites and CD-ROMs to lush *Flash* work and back again, through standards such as CSS and XHTML. It's creative, it involves scripting, and it's more theoretical than ever, taking in such topics as information architecture, user journey, usability and interaction design, not to mention the growth of various platforms, fixed and mobile. And what about project and client management?

Currently, unless you're supremely talented or intend to hang around as a junior for a while, you'll need to gain a thorough understanding of all the above and more. A great way to do this is to go into postgraduate education.

Back to school

You could bolt from college as soon as you can, get a job, and take the experience route. That will be the same whether you hold postgraduate qualifications or not. But if you have creative talent, and you've gained, say, a Masters degree that emphasised any of the topics mentioned earlier, you've got an edge. Creatively, the extra year could also enable you to really get to grips with those creative or technical ideas which you began to explore but didn't have a chance to fully understand during your undergraduate studies.

Essentially, postgraduate degrees for the digital creative sector involve Postgraduate Diplomas and Certificates, Masters of Arts and Masters of Science degrees. Typically, a Postgraduate Diploma or Certificate will take you seven to nine months, while a Masters degree will take you one year full-time, or two years part-time. If you're seriously hardcore, you could go the often research-intensive MPhil/PhD route, which will take you 18 months to three years full-time, depending on the institution.

Here, we're essentially talking about MA and MSc courses: what you might call the ›

Far right: Patray Liu's Te-per-te is an MA project developed at the Interaction Design Institute, Ivrea. It features sensors that monitor movement and a person's weight and skin temperature. It uses this data, along with your responses to a touchscreen questionnaire, to measure your health and recommend appropriate teas.

The cost of learning

Perhaps the toughest part of postgraduate education is the funding. There are no undergraduate-style grants available from the council, so you'll have to find a way to foot the bill yourself, and that usually means having to find a way to cover something like £3,000–£4,000 in tuition alone. But that needn't mean you have to hit up the bank of mum and dad for a loan.

Some courses have bursaries to which you can apply for funding. For instance, the MSc programme at the University of Sunderland has support from the European Social Fund (ESF), enabling UK and EU students to apply directly for financial help.

Otherwise, you could try the Arts and Humanities Research Council, if you're attending an English or Welsh University. It provides grants to postgraduate students, but it's not automatic. You'll have to prove that you're worthy for a contribution from its £75 million fund. Typically, of around 7,000 applications for funding for research and postgraduate schemes, it makes about 2,000 awards. Your college will have to be a participating member of the scheme, and you'll have a ton of paperwork to complete, usually by March of the year in which you intend to enrol.

Then there's the Career Development Loan, a scheme in which Barclays, the Co-operative Bank and the Royal Bank of Scotland participate. You can take out a loan for vocational courses lasting up to two years and, while you're studying, the Department for Education and Skills pays your interest. When your course is finished, you start paying back after a month. Each bank has different terms, so you'll have to check them out separately.

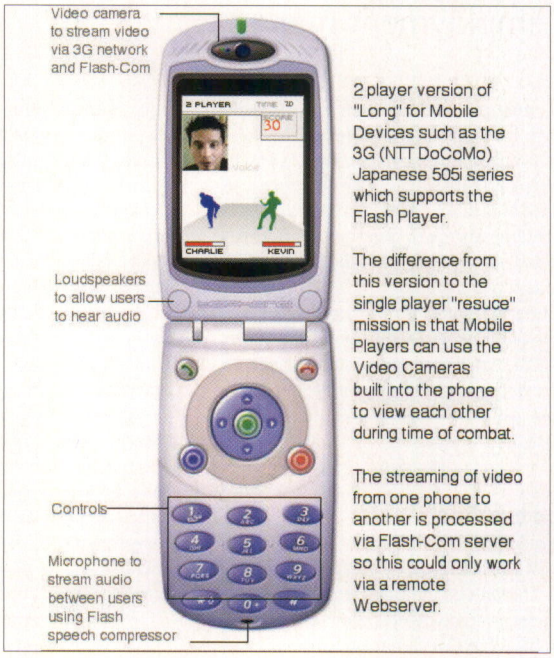
Your bank may also have a postgrad loan scheme, so it's worth checking. Also, try trawling the web for possible scholarships: Prospects (**[w]** www.prospects.ac.uk) and Hotcourses' Scholarship Search (**[w]** www.scholarship-search.org.uk) are excellent places to start.

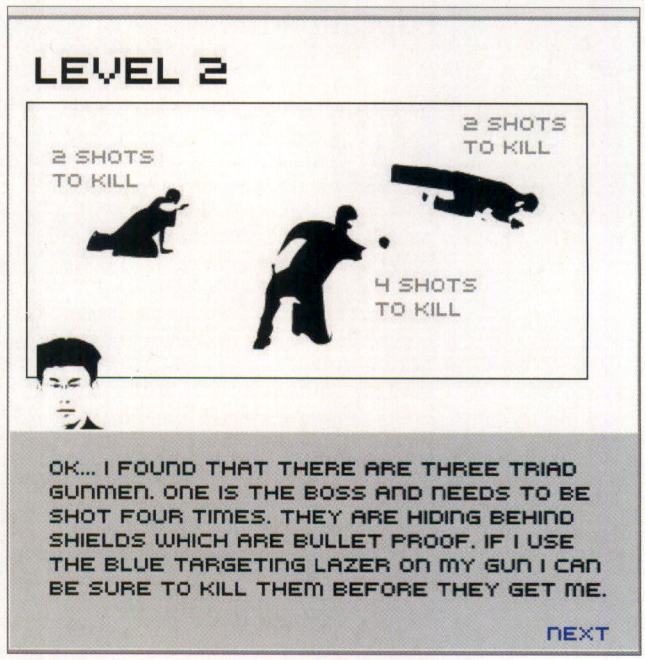
Goldilocks option. A postgraduate certificate or diploma is perhaps not intensive enough unless you're trying to brush up on one particular aspect of your skillset – for instance, you're a graphic designer and you just want to learn *Dreamweaver* and *Flash*. And you don't need us to tell you that an MPhil on the way to a PhD is perhaps a bit too long, and you'd be recommended to get some experience from 'The University of Life' before embarking on such a course. Heading back to school right after completing your undergraduate course isn't necessarily for everyone, especially in an industry which values creativity, conceptual thought and cracking portfolios above all.

> "They [Masters students] will come into contact with current research and be more future-proofed" **Prof Gilbert Cockton**

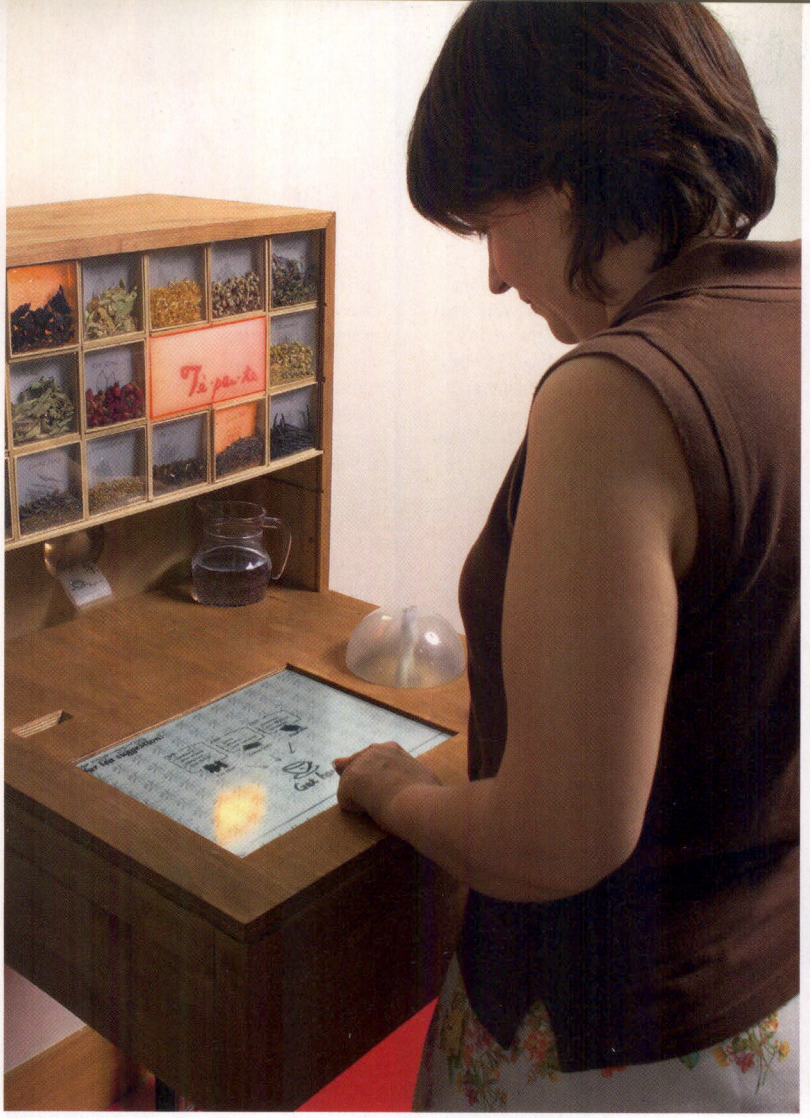
However, there's more to the industry than pretty pictures. "The industry primarily wants graduates with Level 4 (Bachelors) and Level 5 (Masters and beyond) skills," confirms Professor Gilbert Cockton, Chair of Interactive Digital Media and Research in HCI at the University of Sunderland. He adds of Masters degree candidates: "On the right course, they will greatly improve their specialist knowledge and ability to work on advanced topics as team members with real clients. They will come into contact with current research and be far more future-proofed than a bachelors student."

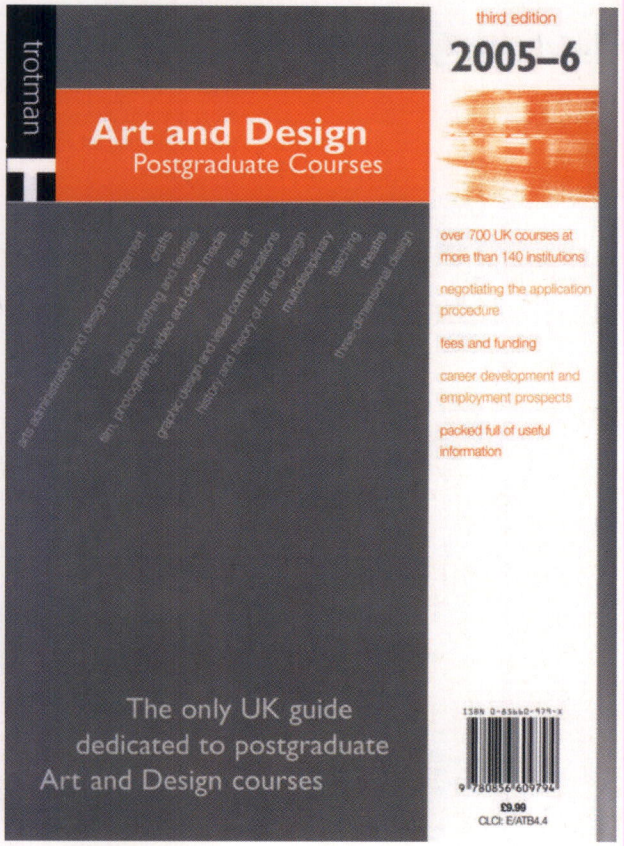
"The obvious advantages are tying contacts, learning to work together with


Video camera to stream video via 3G network and Flash-Com
Loudspeakers to allow users to hear audio
Controls
Microphone to stream audio between users using Flash speech compressor
2 PLAYER
CHARLIE
KEVIN
2 player version of "Long" for Mobile Devices such as the 3G (NTT DoCoMo) Japanese 505i series which supports the Flash Player.
The difference from this version to the single player "resuce" mission is that Mobile Players can use the Video Cameras built into the phone to view each other during time of combat.
The streaming of video from one phone to another is processed via Flash-Com server so this could only work via a remote Webserver.


LEVEL 2
2 SHOTS TO KILL
2 SHOTS TO KILL
4 SHOTS TO KILL
OK... I FOUND THAT THERE ARE THREE TRIAD GUNMEN. ONE IS THE BOSS AND NEEDS TO BE SHOT FOUR TIMES. THEY ARE HIDING BEHIND SHIELDS WHICH ARE BULLET PROOF. IF I USE THE BLUE TARGETING LAZER ON MY GUN I CAN BE SURE TO KILL THEM BEFORE THEY GET ME.
NEXT

Right: Kung Fu Challenge is a group project created as part of the postgraduate programme at Middlesex University's Lansdown Centre for Electronic Arts. It is a first semester proof of concept project demonstrating how a simple *Flash* game would work on a range of platforms including mobile phones and PDAs.





people and being allowed to make mistakes," says David Lunblad, co-founder of design agency Swede, whose studies took him to Sweden's highly respected Hyper Island. "Also, it's learning in an atmosphere where your performance as well as your personality is evaluated by your peers and, of course, meeting so many talented lecturers from all around the world."

Maintaining rhythm

But why would you want to stick out an extra year at university? Well, like a striker on form, the idea is that you're still on form. Once you leave an academic environment, it's pretty difficult to get back into that way of thinking. At the end of your Bachelors, you've probably just completed a good, solid dissertation and end-of-year project. Consider your Masters the same but different: a slightly bigger, more intense end-of-year project.

As mentioned earlier, you can also use it to nail down the specific aspects of your first degree in which you're particularly interested. "The direct entries from BA all say that they want another year of time and space to develop their ideas and skills before jumping into the job market," reports Kavita Hayton, Subject Leader, Interactive Media at Bournemouth University.

In terms of Masters degrees, you have a choice of Masters of Art or Masters of Science courses. Deciding which is best for you isn't necessarily something you need to choose right away. For instance, at Middlesex University, the three-semester Design for Interactive Media programme at the Lansdown Centre for Electronic Arts is a combined MA and MSc. Stephen Boyd Davis, Head of the Lansdown Centre, explains how the programme works: "The teaching isn't different throughout the first two semesters. It's only in the third semester that the student finally makes the choice as to what degree he or she wants to go for." He continues: "If, for example,

Above: Trotman Publishing offers a range of guides valuable for anyone looking for a postgraduate course. In its Art and Design guide, you'll find lists of courses including both interactive and fine arts.

Foreign players

There are a number of elite learning institutions for interactive design which you may wish to consider. For instance, there's Hyper Island, less a real postgraduate school and more of an alternative way to become a digital creative professional. Situated in an old prison in the Swedish town of Kariskrona, the emphasis is on practical learning and internships.

Hyper Island students concentrate on technology, design or business practice, facing oral exams, reading lists, and the requirement of learning about usability and user journey and interface design. The programme, which typically consists of just 70–90 students per graduating class, emphasises business practice and usability as well as design. However, you'll need to know enough Swedish to be taught in the language!

You could also try the Interaction Design Institute at Ivrea, or IDI. It offers two-year Masters degrees in Interaction Design, and was set up five years ago as a worldwide centre of excellence. Students are encouraged to work on cutting-edge projects alongside business, with an emphasis on completely new ways of using computers that avoid using standard box, keyboard and mouse idea.

And then there's the daddy of them all: the MIT Media Lab, which operates along the same lines as Ivrea. It came into being in 1980, the brainchild of computing guru Nicolas Negroponte and MIT president Jerome Wiesner. It's heavyweight stuff: one group is developing robots that react and interact with people based on research into animal and human behaviour. It's certainly not for the faint of heart, but it might be just what you're after.

someone got very much into the programming side, or someone got very much into the methodology of information architecture or human computer interaction, evaluation and testing, it would be open to them to take the MSc rather than the MA."

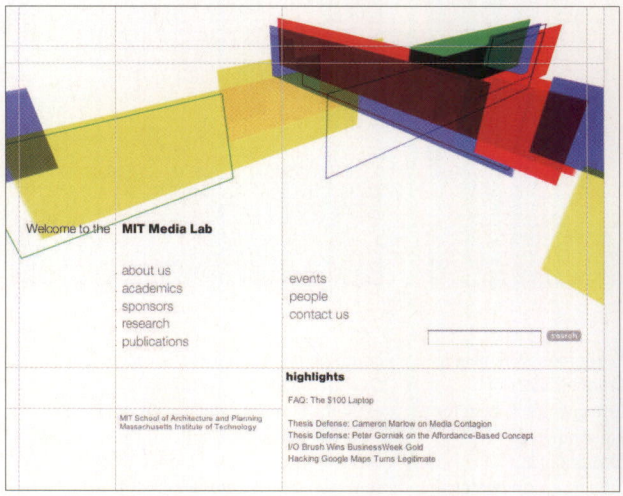
> "We offer strong emphasis on real work and delivering what clients want" **Prof Gilbert Cockton**

The University of Sunderland's School of Computing Technology, on the other hand, has just kicked off an MSc in Multimedia Computing. "There was demand from undergraduates here who wanted to progress to an MSc," Professor Gilbert Cockton explains about the course's roots. "We offer strong emphasis on real work and delivering what clients want, rather than focus on creative innovation alone. Strong computing skills are covered for games development and back-end web development, but still with multidisciplinary input from Design and from Media."

Taught and research

Again, you will have to work out whether you prefer a taught course, where the teaching structure is pretty much laid out for you before you matriculate, or a more research-led programme, where you present a project you would like to work on, and the university works out a programme based on your proposal. "Most people who do the MA Electronic Arts degree do a practical project, or a series of practical investigations," Stephen Boyd Davis explains. "They may be very different from one another, so one person may be doing something that is essentially a digital form of fine art, whereas somebody else might be doing something which is very commercial or industrial. We don't have a view about whether students ought to do things that are ready for market tomorrow, or blue skies work. It's up to them to decide, although obviously we advise them."

It is, of course, totally up to you as to whether it's worth your while going straight into postgraduate education after your bachelors or whether to go for full-time employment. You may have had enough studying, and with fees being as they are, your first degree now arrives with a sizeable debt to consider. The financial side of



For students hoping to take on projects in greater depth, and who are willing to travel, both the MIT Media Lab (right) and Interaction Design Institute Ivrea (opposite page) offer intensive, high-concept, two-year Masters degrees.

Student testimony

Rutger van Dijk (pictured above right) is studying for an MA in Interactive Media at Bournemouth University. We asked him a few questions about his course...

Q: Why did you choose Bournemouth University?
A: I was looking for a University with a very good reputation. After checking out universities in the USA, I found an article in *Computer Arts* magazine with the Top 10 Design Courses in the UK. After narrowing down the field to a few, I visited them and discovered that the Bournemouth Media School was among the best in Europe. I had a BSc in Computer Science and wanted to learn more about both Design and Interaction, thus Interactive Media was not a hard choice.

Q: How much time do your studies take up?
A: The first eight months there were two full days of classes a week and the rest was spent on working on the practical projects, mostly research and essays. Now I'm working independently on my Masters project, sitting in the university labs.

Q: How long is your required thesis?
A: Our course offers the option of doing either a dissertation or a Masters project. I'm doing a Masters project with an accompanying contextual analysis: 4,000-5,000 words. I believe the dissertation would have been around 15,000 to 20,000. I took on the – complicated – project of developing a 3D game, based upon theories about dreams. Basically, I will present a dreamworld, where the user can learn about why we dream, according to the theories of Freud, scientists and religion.

Q: What advice would you offer to people who have graduated recently who might be considering enrolling in an MA/MSc course?
A: I think an MA/MSc is a good opportunity for anybody to develop their skills in an area of their choice. Most MAs give the students the chance to learn about what they want. I wanted to develop my digital design skills this year, so that is what I went for. Most of the programs leave enough room to steer the MA in the direction you want. It is intense, but certainly worthwhile considering.

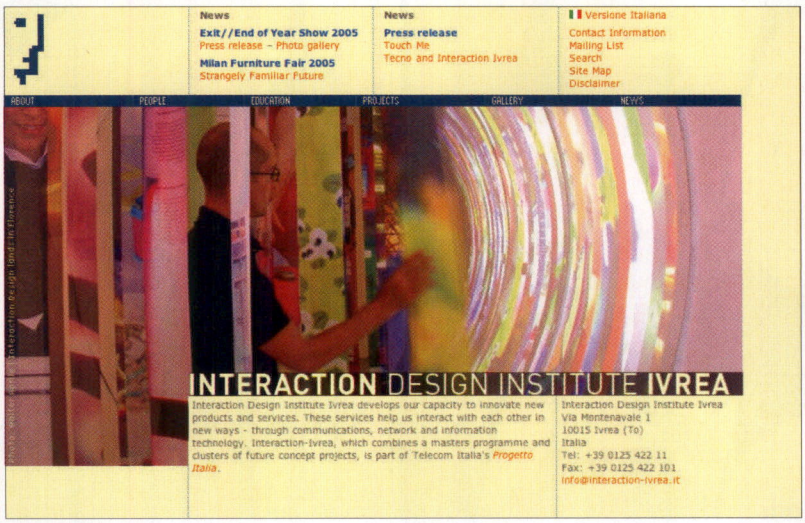
[w] www.bournemouth.ac.uk/postgraduate

postgraduate education is also a massive consideration: for more on this, see the box 'The cost of learning' on page 26.

To reiterate, having a postgraduate degree doesn't make you a better designer: such is the nature of talent. It could, however, make you more employable by helping you to hone many of the skills required for today's job market. It may be the case that an extra year's school is just what you need to turn you from someone of great potential to the perfect junior employee. And remember, the market is evolving, fast! Consider that just over 100 years ago, people were bamboozled by the riddle of powered flight, and today we have managed to send airborne a mass of computers, aviation fuel and aluminium dubbed A380. You can't fly that by swivelling your hips. ca-p

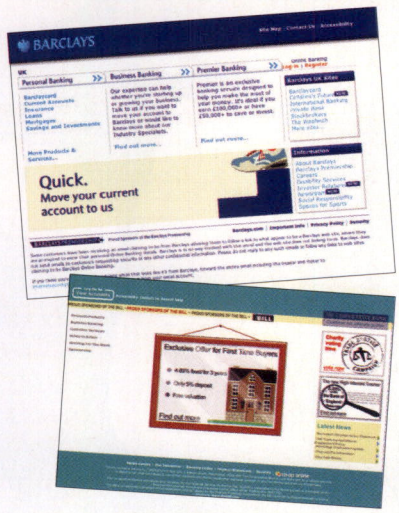
Resources

The Lansdown Centre for Electronic Arts:
[w] www.cea.mdx.ac.uk
Bournemouth University:
[w] www.media.bournemouth.ac.uk/Postgraduate%20Programmes.html
School of Computing and Technology, University of Sunderland:
[w] www.cet.sunderland.ac.uk
Hyper Island School of Design:
[w] www.hyperisland.se
Web design agency Swede:
[w] www.swedeuk.com
Catalogues of postgraduate courses:
[w] www.trotman.co.uk
Search for postgraduate funding:
[w] www.prospects.ac.uk
[w] www.scholarship-search.org.uk
Information about career development loans:
[w] www.lifelonglearning.co.uk/cdl
Website of current students at Hyper Island:
[w] www.crew10.net
MIT Media Lab: [w] www.media.mit.edu
Interaction Design Institute Ivrea:
[w] www.interaction-ivrea.it


News
Exit//End of Year Show 2005
Press release - Photo gallery
Milan Furniture Fair 2005
Strangely Familiar Future
News
Press release
Touch Me
Tecno and Interaction Ivrea
Versione Italiana
Contact Information
Mailing List
Search
Site Map
Disclaimer
ABOUT
PEOPLE
EDUCATION
PROJECTS
GALLERY
NEWS
INTERACTION DESIGN INSTITUTE IVREA
Interaction Design Institute Ivrea develops our capacity to innovate new products and services. These services help us interact with each other in new ways - through communications, network and information technology. Interaction-Ivrea, which combines a masters programme and clusters of future concept projects, is part of Telecom Italia's Progetto Italia.
Interaction Design Institute Ivrea
Via Montenavale 1
10015 Ivrea (To)
Italia
Tel: +39 0125 422 11
Fax: +39 0125 422 101
info@interaction-ivrea.it

Above: Professor Gilbert Cockton is Chair of Interactive Digital Media and Research Chair in HCI at the University of Sunderland and is keen that his MSc students have a thorough understanding of project management as well as technical and creative skills.

Above left: Stephen Boyd Davis runs the Lansdown Centre for Electronic Arts at Middlesex University. The facility has a number of courses appropriate for postgraduate study in interactive design.



Left: Barclays, The Royal Bank of Scotland and the Co-operative Bank participate in the Career Development Loan Scheme, which enables you to borrow money and have the government pay the interest as you learn.

rbs.co.uk
The Royal Bank of Scotland
Accessibility
Legal
Privacy
Security
Affiliates
Search
Logon to Digital Banking
Could you make or save money?
Grab a financial review in under 60 mins
Find out more
Welcome to The Royal Bank of Scotland homepage
Personal Finances
Offset Service • Current Accounts • Credit Cards • Mortgages • Loans - 7.9% Typical APR • Savings & Investments • Share Dealing Services • Insurance & Protection • Travel & International Payments • Students & Youth • Telephone Banking • Ways to bank with us
Bank Online with Digital Banking
Logon • Register • More information
Small Business
Start-ups • Bank Online • Business Current Accounts • Business Loans • Deposits • Business Clinic • Current Accounts • Loans • Deposit Accounts • Cards & Card Services • Insurance Services • Specialist Services • Product list • Financial Healthcheck
Corporate Banking and Financial Markets
Financing • Investing • Payments & Cash Management • International Services • eBanking & Online • Risk Management and Business Services • Bank with Us
Earn a bonus 0.50% for 6 months
Offer ends 30 September 2005!
More information
INSTANT SAVINGS TRACKER
RBS.com
Visit RBS.com to find information on the RBS Group.
Visit RBS.com
RBS Group Information on RBS.com
About Us • Careers • Corporate Responsibility • Investor Relations • Media Centre • Our Heritage • RBS and the Economy • RBS Around the World • Sponsorship

MORE
YOUR
WORK

[illustration] Ginzberg [w] ginzberg@ntlworld.com

Promote yourself

Create promotional T-shirts, stickers and flyers that can spread your message and personal details...

At this time of year, there are design graduates everywhere, all vying for attention. So you need to find a way to stand out from the crowd and get your work seen.

We're going to help you start to create your own promotional pack cheaply from home. We'll show you how to produce a printed T-shirt, a set of stickers and postcard flyers to start getting yourself out there. All this using nothing more than *FreeHand*, a simple home inkjet printer, various other materials and plenty of your own creative flair.

And you don't just have to use these ideas and processes for yourself – you could use them to advertise your end-of-year show or an exhibition you may be involved in. Whatever the reason for your promotional materials, this tutorial will enable you to stamp your own mark and get it seen by the people that matter.

Expertise provided by Ginzberg, **[e]** ginzberg@ntlworld.com.

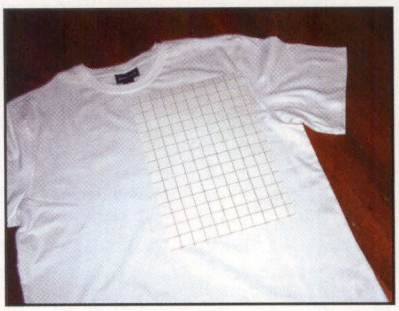
All the components needed to complete this tutorial can be found on the *Computer Arts Projects* CD75 in the Software\Tutorials\Tutorial files\Tutorial files\All\Promo T-shirt folder.

Part 1: First steps

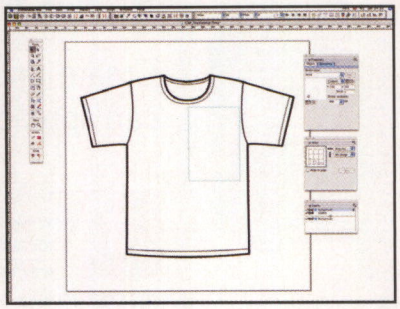
Measure up the T-shirt and think about the basics of print placement, orientation and scale...

Slogan

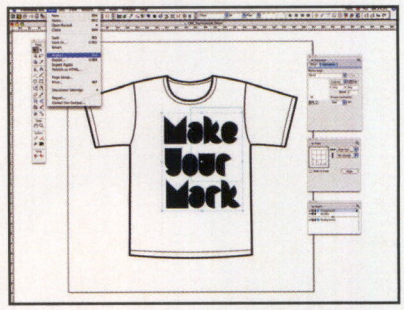
A T-shirt is a wonderful vehicle to get yourself noticed. A simple one-colour design, one catchy phrase, a good parody of something existing, a clever placement – all this can make a great T-shirt. Think about how colour can work: the days of only primary coloured shirts are over and you can easily and cheaply pick up blank fashion colours cheaply from the high street. Also think about who your final wearer could be, and don't forget to create some girls shirts too. Visit **[w]** www.commonwealthstacks.com, **[w]** www.howies.co.uk, **[w]** www.2kshirts.com and **[w]** www.typevsm.com for some great examples of design.



1 Lay your T-shirt out flat, and position the transfer sheet to help you decide where to place your design. You don't have to go for the obvious and place a print in the standard chest position. You can also use multiple sheets to build a bigger design across the shirt.



2 Create a new file with a 500x500mm custom page. Import the file TeeOutline.eps from the CD. This is a half-size guide for a standard medium shirt. Now draw a box 148x105mm as a guide for an A4 sheet. Once you're happy with its orientation and position for your upcoming design, click it onto the Guides layer.



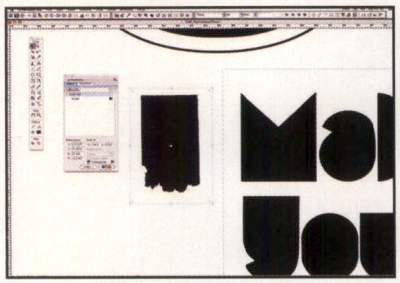
3 Import the file MakeYourMark_type.eps from the CD. This is a readymade piece of type to use in this tutorial. T-shirts are one of the best vehicles to carry a message or slogan and get it seen (and wanted) by others, so feel free to make your own design.

Part 2: Adding texture and making arcs

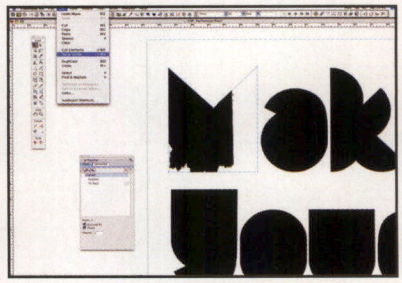
Use bitmaps within shapes to create individual designs, and construct graphic elements for the letterforms...

Fluid objects

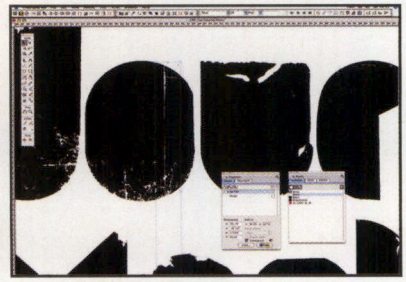
As described in the tutorial, combining arcs and 'swash' shapes will create much more fluid designs. By running them into one another you'll get objects with a viscosity to them. Some current work these days has been inspired by psychedelic art, and this acid drool is very handy when combining several objects and abstracting elements. These can come in handy for use in creating repeat or surface patterns. Take a look at the books *High Art* and *Off The Wall* for examples of starting points into psychedelic art.



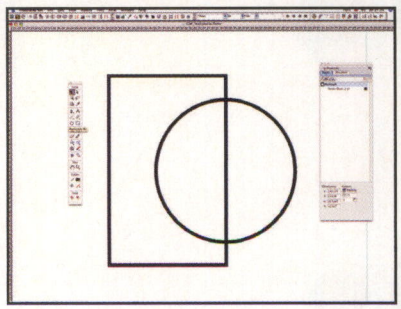
1 Resize the type to fit your print area. Now build some textures. Import the file called TypeBit_04.tif from the selection of textures on the CD. Select this, go to the Object Inspector and click on the Transparency option. This will now get rid of all the white from the image leaving the black solid.



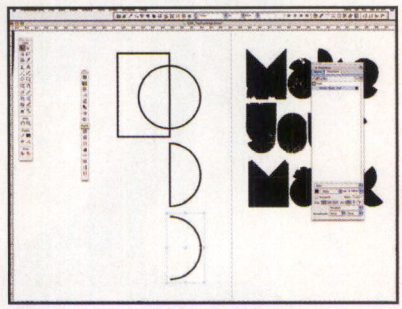
2 Position this over the letterforms. Now cut it then select the shape and Paste Inside. The bitmap is still editable so reposition it to fill (or not) the shape it's within. Use the other bitmaps and fill the whole type. You'll find circular bitmaps to help with the curves on some letterforms.



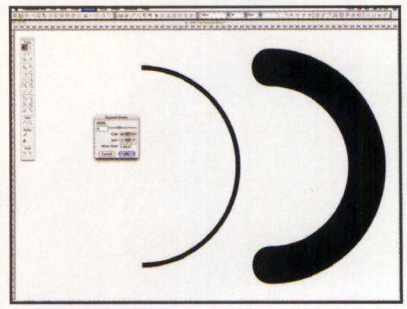
3 Once you've completed the type, bring in the file Line2_tif. Again make this transparent but fill it with white. Cut and paste these inside the letterforms in the same way as before. You can use this to add definition and represent folds.



4 There are two easy ways to make clean arcs. The first one involves using simple shapes and one extra tool. Draw a circle then draw a rectangle so it bisects through the circle's vertical axis.



5 Select both objects and go to the Punch tool in the Xtra Operations palette. This will leave you with a semi-circle. Select the vertical line within the object and delete it. You're now left with a perfect semi-circle line.



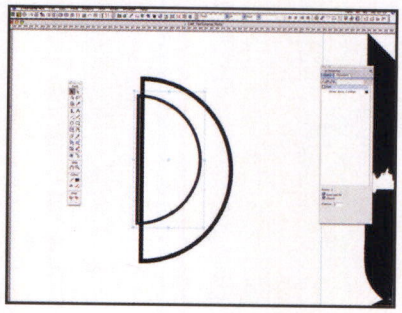
6 Select the line and go to Modify. Select Alter Path>Expand Stroke. You can now define the width and you can add a rounded cap to the expansion and make any transitions in joins smooth by clicking on the two options below the width.

Part 3: Second arc

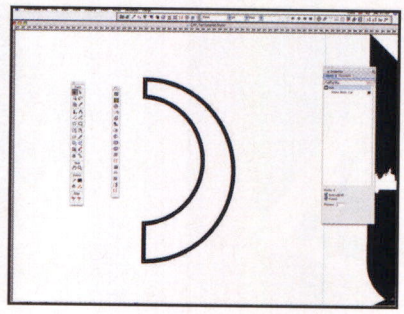
Use Punch and Union tools to create an irregular arc form...

Positive and negative

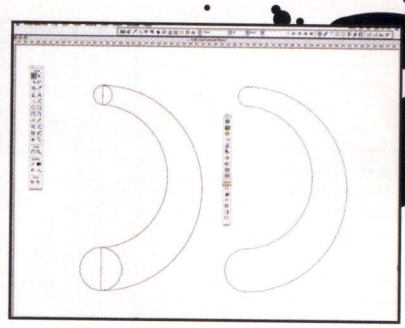
An object's fill will define an area. The area that surrounds it will also define it and create its own area. This is positive and negative space. How you combine these and use one to define another can throw up another level in your work. For one of the best exponents of positive and negative space in illustration check out Jasper Goodall's work through **[w]** www.bigactive.com.



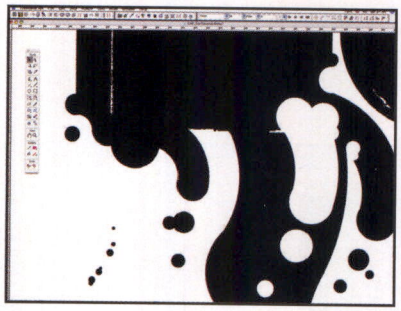
1 Create another semi-circle shape as before. Now Clone it (Cmnd/Ctrl+[+]), re-scale slightly so it now sits just over its horizontal line and offset it so the curve is larger at one end than the other, creating more of a 'swash' to the proposed shape.



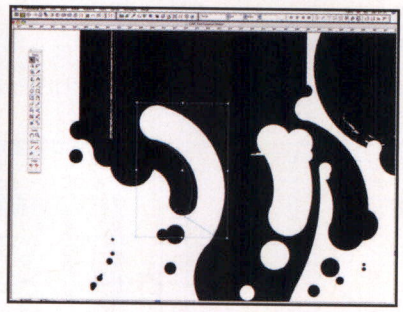
2 Select both shapes and go to the Punch tool again and punch the smaller shape through the larger one. To use the Punch tool successfully ensure the shape you wish to use as a punch is in front of the shape to be 'punched' through.



3 Finally, draw two circles with diameters that match the ends of the punched shape. You may find it easier to do this in Keyline mode so you can align the shapes better. Now select all three shapes and, using the Union tool (also under the Xtra Operations toolbar), you will now have a swash arc with rounded caps.



4 Arrange black shapes so they sit behind the letterforms. Also use their fluid shapes to work together and create a natural flow between them.

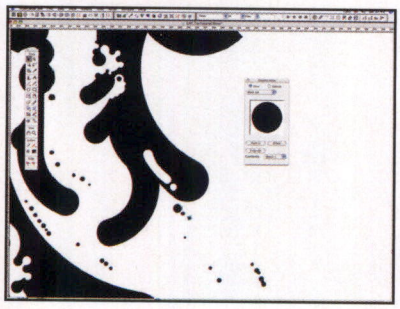


5 You can now use white shapes to work back into the black shapes. By placing them in front of black shapes and allowing the curves to run into one another, the white (positive space) now works back creating negative space as well.

6 Now run black shapes back over the white to develop even more space. See how repeating this can create an overall effect of both negative and positive space through both the black and white shapes.

Part 4: Graphic Hose

Use the Graphic Hose tool to add extra elements to the image flow...



1 Draw a circle then copy it. Select the Graphic Hose tool from the Xtra Tool toolbar. Double-click on it to access its options and variables. In the dropdown menu select New and name the new shape Black Circle. Now paste in the black circle.

2 Click on Options. Here you can define the Graphic Hose parameters. You can define its spacing, whether loose or tight, alterations to scale and rotations if desired. Now click back to the page.

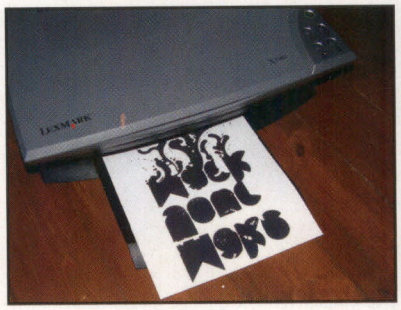
3 You can 'spray' graphic elements as you wish. If you still don't get the effect you're after, you can easily go back and edit the variables again within the Options palette.

Part 5: Print it

Once your image is finalised, use some simple processes to get it onto a T-shirt...

Cost effective

The examples shown have all been made for around £20 in total. The most expensive items were the transfers, followed by the actual print cartridges. The rest of the materials, such as labels and flyer photocopying, are very cost effective. Visit your local stationery superstore (especially during sales) and you'll be amazed at what quirky materials are on the market that can be put to good use.



1 Transfer sheets enable you to use your home inkjet printer and transfer your designs onto a garment. Send your shirt to print at normal quality, making sure it's within the bounds of the A4 sheet. Select the Media type as Transfer Paper and your print software should automatically reverse your artwork ready to be transferred.

2 Now all you need to do is iron the transfer onto your shirt. Follow your product's instructions. You normally only have to iron for about two minutes then leave it to cool for about ten minutes. Once cool, you can then carefully peel off the backing paper to reveal your design.

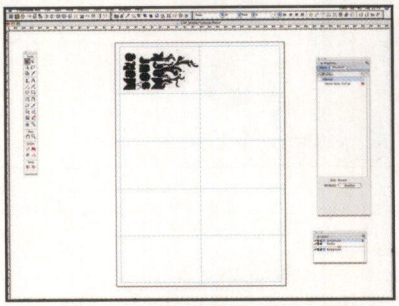
3 You can now slip on your shirt and admire it at your leisure. Or alternatively slip out of it, fold it and distribute as you wish.

Part 6: Making stickers

Set up a document and arrange your designs ready to print at home...

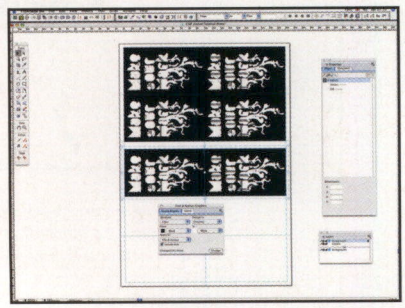
Stickers

Along with T-shirts, stickers are a great way of getting your ideas out and about... and staying put for a while. Use them to good effect, by coming up with a catchy slogan, mysterious image, interesting shape or just by plain quirky placement. Check out [w] www.stickernation.net to see inside the world of stickers.



1 You can use A4 label sheets to make homemade stickers. Using the label size as a base, divide the sheet into the desired number of stickers and drop your guides in. Now import and resize your graphic from your T-shirt design to fit.

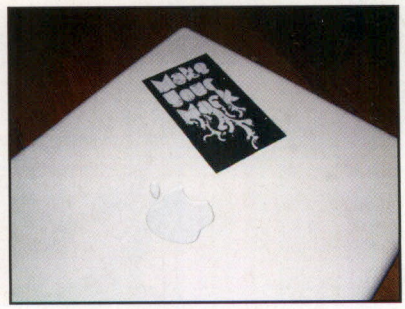
2 This sticker is going to be white out of black to help legibility and make it a more solid shape. You can easily swap the colours around by using the Find & Replace tool in the Edit menu.



3 Once you're happy with your design, Clone it (Cmnd/Ctrl+[+]) and copy it down the page in line with your guides. Remember to expand (add bleed) by a couple of millimetres so when you print your stickers, the ink will cover from edge to edge.

4 Now print your stickers onto label sheets. You can save ink by printing on a low quality. The result from a low setting actually has a nicer 'printed' quality and shows the process at work.

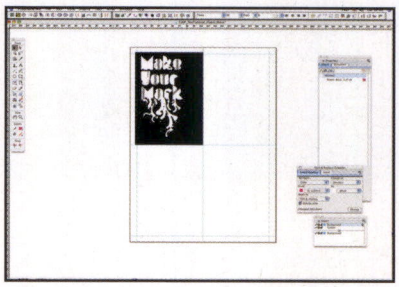
5 Next, trim down your stickers. Using a sharp blade and a metal ruler, cover the artwork when cutting out. These are just straight cuts, but you could try different shapes that follow your designs to make your stickers more interesting.



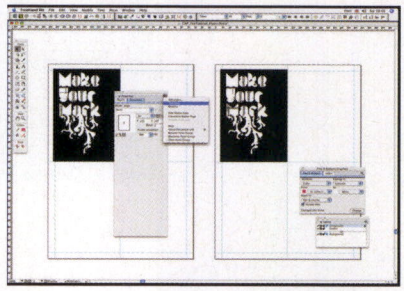
6 When you've cut them out, start using them. Stick them up to get yourself noticed or send them out as an extra to promote yourself more. Why not add your URL, if you have one, for extra publicity of your work.

Part 7: Producing flyers

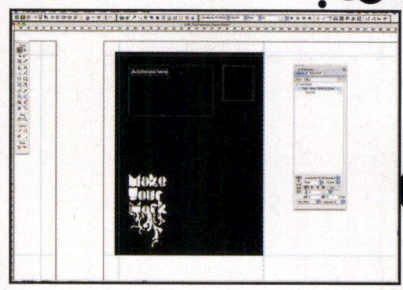
Create a double-sided flyer ready for reproduction...



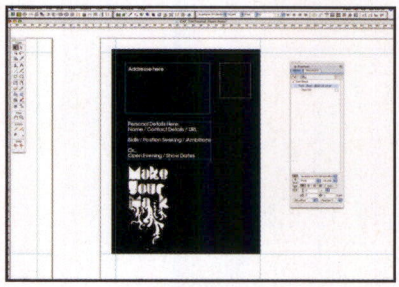
1 Create a new A4 page, and drop guides in at the extremes of the printable area of a page. With this area defined, divide it into four. These will be slightly smaller than A6 due to the printable area. Decide on the orientation of your flyer format that works with your design.



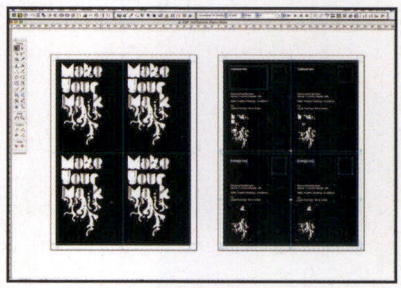
2 Now go to the Document Inspector and duplicate the page, with the same guides in place. This will make it easier when backing up the two sheets because you know they'll be based exactly on the same page.



3 On the second page, drop in a box of 20x24mm and position it in the top-right area. This is a guide box for a postage stamp. Also add an area in the top left for the addressee's details if you have them ready to type straight in. If not, leave it blank so you can add a printed address label later.



4 Now add your personal details. Treat it like a giant business card and keep it brief, mentioning only your contact details plus what skills you have, the position you're after and your ambitions. You can also use this as an invite to your end-of-year show or any other event in which you're involved.



5 As with the stickers, duplicate your finished design into the guides to fill the pages. Consider using tick marks to help with trimming. Try to avoid any designs that rely on fitting onto the page edges exactly because the production process you're using has too many variables and the finished artwork won't match up precisely.

6 Once you're happy with your work, print the pages on separate sheets. You can use thicker card and produce your flyers backed up at home, but it will be expensive. If cost is a concern then use the lowest setting possible. By changing to a lower setting during this project, our output quadrupled.

Part 8: Final package

Get the flyers printed and bring the three pieces together...

1 The only really cost effective way to produce a number of flyers without going to print is to get them photocopied. Take your master pages to a copy shop and get them to run off the number you want, backed up and even on thicker or coloured stock.

2 You should also be able to get your copy shop to crop these down for you. Now you'll have your stack of flyers ready to post or hand out. In this day of high gloss, this may appear a little cheap, but it's possible to create perfectly respectable final show invites and publicity in this way.

3 You should now have all three items, which will be more than enough to start promoting yourself with. Use the cheaper items widely and the more expensive ones more carefully. ca-p

Top and bottom: Once a year, Ben says, "We get to produce hundreds of logos and illustrations for Bonfire Snowboarding." Here are two ideas for embroidering onto clothing.

Middle, left: A poster for Ben's end-of-year show.

Middle, right: Book cover depicting the letter O in a synaesthetic typeface.

NOT ALL THOSE WHO WONDER ARE LOST 44 ILLUSTRATORS PRESENT THEIR WORK

e 2005 | Private View: 10 June 2005
t John Street, London, EC1

For information email: info@thosewhowonder.com, visit www.thosewhowonder.com or telephone: 020 7736 3106

[w] www.researchstudios.com

Ben Reece

"I'm still learning new things every day. It's an endless process." Research Studios' Ben Reece explains what he thinks it takes to become, and remain, a successful designer...

Success has come quickly for Ben Reece. He graduates from London College of Printing this year, but he's already working as a Print and Moving Image Designer with Neville Brody. The two met when one of Ben's tutors, Sarah Temple, introduced Neville to the student's work. Ben picks up the story: "Neville used to go to London College of Communication, and he's a professor there, so sometimes takes interns from the school. I had a short 20-minute interview and he offered me an internship." The tutelage lasted eight months, after which Ben went back to school: "Then I worked part-time at Neville's during my last year at school, which was a bit tough." All the hard work paid off though: once Ben's schooling was over, Neville offered him a full-time job.

Ben attributes some of his "good chances" to Paul Bowman, head of his illustration course at LCP: "He is the first person I met who didn't make a distinction between designers or artists or illustrators and is 100 per cent committed to pushing the boundaries of what design and illustration is." It seems only natural that Ben moved from one boundary-pushing tutor to another.

Artistic ambition

There was another important picture painted at college too. "I heard a few times that the only interesting artists are those who do it 24 hours a day, and that's probably true," says Ben. He goes on to justify this: "I guess your whole life has to be about creativity, and you can't fake that... If you're not completely obsessed with design then do something else." The parallels between graphic designers and innovative painters and sculptors are evident in Ben's thoughts: "I think that you can learn to be a technical designer, and that comes from a lot of study and attention to detail, but then your inspiration and flair comes from imagination and your personality, so in a way you can't exactly learn."

Don't be discouraged, though, if you're not blessed with such natural talent and drive: "Success in terms of design could be about personal satisfaction or acclaim or lots of clients, so it depends what you're after."

Design students reading this might not be ready to start taking things quite so seriously, and one area where Ben suggests they can lighten up is in their end-of-year-show preparations. "We didn't make business cards, or even really label the work. It was more of a group feeling, not about individuals exactly." Ben and his peers at London College of Printing decided that the show shouldn't be about getting jobs or commissions, but more of a celebration of what they'd achieved. He continues: "I think the end-of-year show is really important, but only in as much as any group exhibition of artists is important... Ours was great, we had a band and some drinks. It was a party."

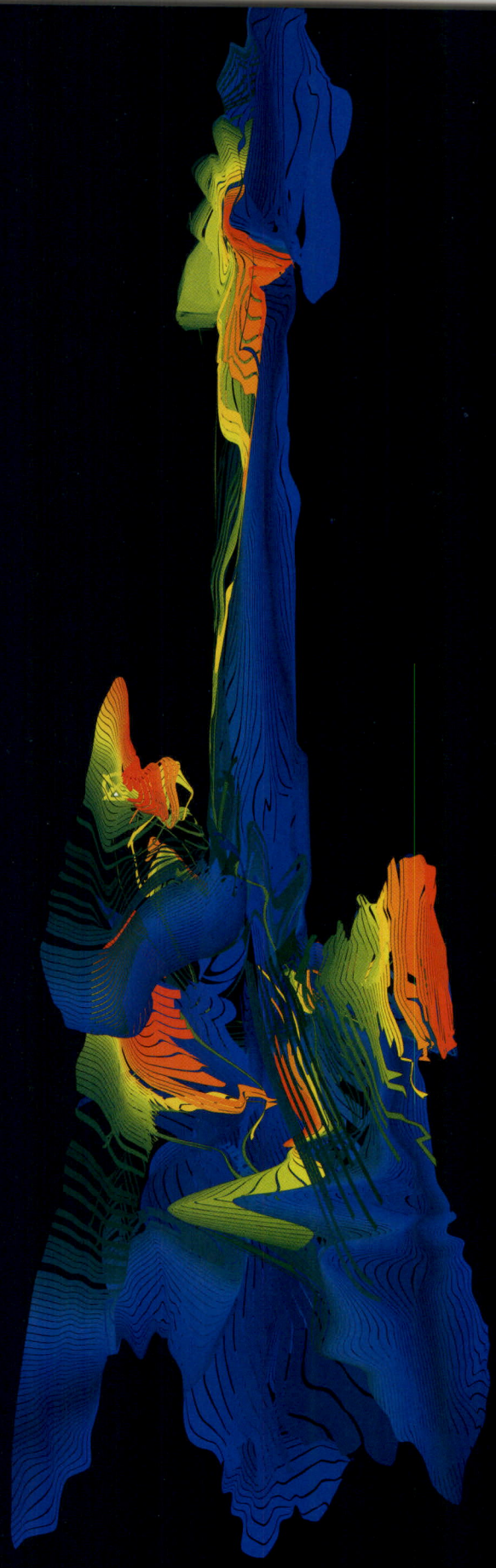
Finding work

Ben has already worked for some impressive clients, including MSN and MTV, and a joint project between PlayStation, *Marmalade* magazine and Peter Saville, a job for which he can thank fellow classmate and *Marmalade* designer Katharina Rocksien. "MTV and PlayStation are obviously very big and daunting clients but it's the best kind of work in a way, because they're interested in your approach and not their own house styles," he enthuses.

An earlier commission came from Stella McCartney, whose assistant Ben met while working in a bar to pay his way through college. This chance meeting over a drink or two resulted in a commission to create pattern designs for Stella. "I'd be rushing up to my room above the bar to work on pattern designs for her and learning my cocktail list at the same time," remembers Ben. The combination proved to be a heady mix, and he ended up presenting the work to camera on a Channel 4 documentary about the fashion designer.

Inspiration

Music, sleeve art, fashion, architecture and city life are what get Ben's creative juices flowing – influences which he describes as



For a recent PlayStation project, Ben illustrated a 2m-high guitar template designed by Peter Saville. A number of these giant cut-outs were placed around locations in London for members of the public to pick up and keep.

Working processes

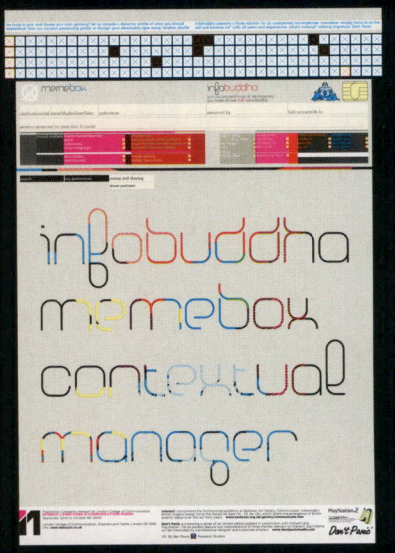
The complexity of Ben's work means that he spends most of his day at the computer. "It's not that I prefer to use a computer exactly, it's just that I love complex structures, and it's natural to do that kind of work digitally because of the control and speed."

Working almost exclusively with *Illustrator*, *After Effects* and photography, Ben doesn't opt for simple solutions. "I'm really interested in collecting data," he explains, "any kind of data – even ideas – and then layering the concepts to produce artificial constructions. It's usually quite abstract, but if you follow a trail, you can take the pieces apart and figure it out."

His multi-layered working processes are complemented by the different levels of learning opportunities available at Research Studios: "You learn from the new people who have just left school, their enthusiasm and open mindedness. Neville also really exposes his staff to the whole design process, including meeting, getting and keeping clients, so there's lots of things you start to realise outside of design that are really important for executing a job in the best way."

It's a far cry from college, where you're working for yourself; the work Ben creates at Research Studios has to be both exciting and understandable for a wider audience – something, he admits, "that I'm still getting better at." He says that his work colleagues are critical but supportive and he "can't think of a better way of motivating designers."

THE MARK COMMUNICATIONS
THE PC'S
PROMOTE SIMPLE, DIRECTABLE, ACCESSIBLE HONOREMY
I AM A PASSIVE MEDIATOR OF THE CLIENT'S MESSAGE



Above right: The poster on the left was created for a project called 'Aesthetes of style, agents of neutrality'. "It's about a designer's responsibility when communicating the messages of brands," says Ben. The second poster is for Don't Panic. It suggests that "choices which you make online, or in life, construct a profile of you, which is often not true."

"more ideas or movements than aesthetics." Working at Research Studios, in an environment where the development of design is key, does he believe that ideas are more important than technique? "It's a fusion of the two that makes the best work," he says. "Everybody here is really excited by making beautiful work, but naturally if you're ambitious then that's not enough." Ben explains that Neville Brody pushes his team to experiment and develop an idea before coming up with the finished product: "If you're inspired by the idea, this will have far more longevity and scope than something based around a graphic technique."

> "You need to show that you've got lots of different ways of looking at issues"

And Research Studios would seem to be the perfect place to explore those ideas. "There's no hierarchy here, and Neville puts an amazing amount of trust in us (most of the time). We're all influenced by each other, we're all friends... when you have that kind of relationship, it affects your creative confidence and it's a perfect environment for coming up with something a bit different." He goes on to mention Jeff Knowles, a regular contributor to *Computer Arts Projects*, as a particular source of inspiration at the studios.

And, according to Ben, living in London also helps in this creative process. "For me, it's the cultural diversity, the saturation of image and experience and the depth and scale of opportunity here." Whether it's London or New York, "in the city, everything is so condensed that you get these fusions of things that don't naturally live beside each other. It creates its own work and influence, like something alive." Becoming part of the city enables the artist to draw from these enormous canvases.

Communicating your message

To get noticed by a top studio like Research, Ben thinks you need to show people you're committed to design, type and illustration. "The best way to do this is through your work, but even if your work is still developing, you can communicate that through your attitude." This is excellent advice for anyone applying for a job, whatever the contents of their portfolio. "You need to show that you've got lots of different ways of looking at issues and problems," he continues. "You need, unfortunately, to be pretty good at using design software, and it helps if you know how to put a job together." He adds that it's an advantage to be friendly and interested in what's going on "out there."

If Ben hadn't had the talent and good fortune to get a job at Research Studios, where he's currently working on "redesigning the website of a big newspaper," he admits he would have "probably gone travelling, to soak in some other cultures and relax."

And after that he would still have had ambitions of a successful design career: "I'm really interested in doing collaborative projects, so I think I'd have searched out some things like that. There are a couple of other places I'd like to work for in London, so I guess I'd have called them up." And his hopes for the future are just as positively considered: "I want to become the most creative I can be, and I want to have a lot of fun doing it." ca-p

COMPUTER ARTS
ON SALE
THURSDAY 4 AUGUST

COMPUTER arts
THE WORLD'S BEST-SELLING CREATIVE MAGAZINE
CREATE INTERACTIVE PDFS
Transform any image or layout into a fully-functional, clickable pdf with our in-depth tutorial
THE ULTIMATE PORTFOLIO
Wow new clients with our fool-proof guide to creating an online gallery with maximum impact
CD INSIDE
600MB OF SOFTWARE
FREE CD INSIDE
Future
UNIVERSAL EVERYTHING
Matt Pyke on his journey from tDR upstart to acclaimed international designer

THE ONLY DESIGN TOOL YOU NEED

EVERY ISSUE INCLUDES

- Exclusive interviews
- Practical features and tutorials
- Up-to-the-minute news
- All the latest product releases
- Top hardware and software reviews

VISIT OUR WEBSITE
www.computerarts.co.uk

WHAT YOU'LL GET FROM *COMPUTER ARTS PROJECTS* EVERY MONTH...

- A CD packed with full software, demos, essential utilities and tutorial files
- An in-depth guide to a different creative subject
- Tutorials and tips to increase your digital skills
- Features and profiles to widen your knowledge

SUBSCRIPTION ORDER FORM

☐ **UK £54** (RRP £78) **Rest of the world** **Turn to p54**

Your subscription will start with the next available issue

YOUR DETAILS

Title First name

Surname

Company name

Address

Post code Country

Tel no. (inc. code) home/work

Email address

PAYMENT DETAILS: I understand that I will receive 13 issues over the next 12 months

☐ Cheque (Made payable to Computer Arts. Sterling cheques drawn on a UK bank account)

☐ Mastercard ☐ Visa ☐ American Express ☐ Switch

Card no. ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐

Expiry date ☐☐ ☐☐ Issue number ☐☐

Tick the T-shirt you would like... (only available in medium size)

☐

☐

☐

Signature Date / /2005

We will use the contact details you supply to contact you about your subscription. Indicate here if you're happy for *Computer Arts Projects*, Future Publishing and its sister companies to contact you with other information/offers by: ☐ email or ☐ telephone. Please indicate here if you do NOT wish us to pass your details on to carefully selected companies, to enable us to contact you about their products/services by ☐ email or ☐ telephone.

RETURN ADDRESS: Computer Arts Projects Subscriptions, Future Publishing, FREEPOST RLSC-SXSE-SKKT, Unit 4 Tower House, Sovereign Park, Market Harborough, Leicester LE16 9EF

ORDER CODE P010

HOW TO ORDER

1. ONLINE

Subscribe to *Computer Arts Projects* at www.myfavouritemagazines.co.uk/cos/p010

2. BY POST

Complete the form on the left and return it to *Computer Arts Projects* Subscriptions, Future Publishing, FREEPOST RLSC-SXSE-SKKT, Unit 4 Tower House, Sovereign Park, Market Harborough, Leicester LE16 9EF

3. BY PHONE

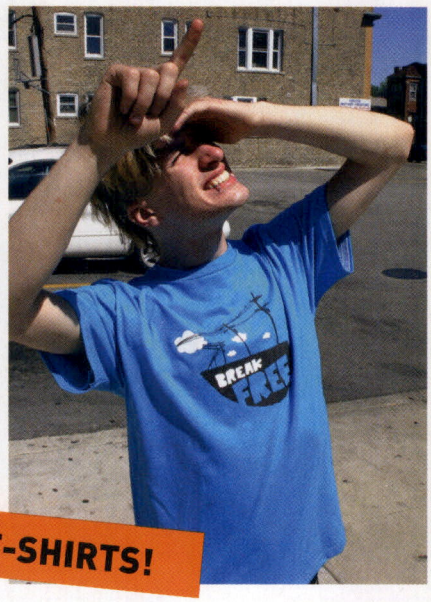
Call 0870 837 4722 quoting order reference P010

OFFER ENDS 15 SEPTEMBER 2005

arts projects
THE ART OF ADVERTISING
50 CREATIVE AD TIPS
PRODUCE A TV COMMERCIAL
ADVERTISE ON A BUDGET
FREE CD INSIDE
THE INSIDER'S GUIDE TO... ILLUSTRATION
PRO SECRETS REVEALED! 40 TOP TOOL TECHNIQUES
TRIPLE YOUR CLIENT LIST
CELEBRITY PORTRAITS
FREE CD INSIDE
STOCK ILLUSTRATION WORTH $300!
FREELANCE DESIGNER!
TOP FREELANCER SECRETS
40 SELF-PROMOTION TIPS
FREE CD INSIDE
MAKE YOUR IMAGES MOVE!
100 PAGES OF TUTORIALS, TIPS AND FEATURES SHOWING YOU HOW TO...
FREE CD INSIDE
FANTASY & SCI-FI ART
FILMIC FANTASIES
THE ART OF THE MATRIX
SPECIAL SEALED SECTION
PLUS OVER 30 PAGES OF TUTORIALS
FREE CD INSIDE
100 RULES OF GRAPHIC DESIGN

SUBSCRIBE NOW AND GET A FREE T-SHIRT!

PLUS SAVE 30%



FREE T-SHIRT!

EXCLUSIVE DESIGNER T-SHIRTS!

threadless
Nude No More

You can never have too many T-shirts, and this is your chance to own a competition-winning design. These are the three winning designs from a competition we recently ran with Threadless.

Choose from one of these T-shirts when you subscribe to *Computer Arts Projects*. Hurry while stocks last! Please note that T-shirts are only available in medium size.

WHY SUBSCRIBE?

- **Get a free T-shirt and save 30% off shop prices**
- **Every copy delivered direct to your door**
- **Ensure your copy of the best in-depth creative guide**

Order now at:

www.myfavouritemagazines.co.uk/cos/P010

COLLECTOR'S EDITION: ACHIEVE YOUR DREAM CREATIVE CAREER WITH THIS COMPREHENSIVE GUIDE
arts projects
open your mind to new ways
SPECIAL EDITION
THE ULTIMATE GUIDE FOR
DESIGN GRADUATES
+ LAUNCH YOUR CREATIVE CAREER
IN THIS ISSUE: SURVIVE THE INTERVIEW • GET THE JOB
CREATE GREAT PROMO MATERIAL • SELL YOUR IMAGES
WORK ABROAD • PUT YOUR PORTFOLIO ON THE WEB
ON YOUR FREE CD

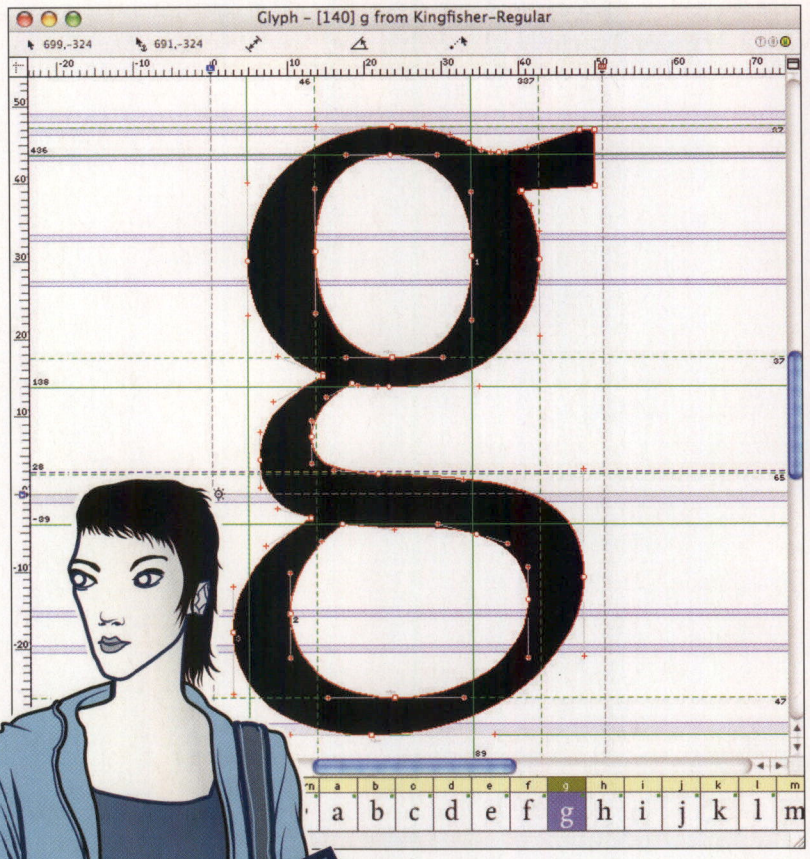
[illustration] Magictorch [w] www.magictorch.com

"The history of letters and type is incredible: it's the story of civilisation. Being able to participate in this makes it very worthwhile." Jeremy Tankard and other typographers speak of their love for their craft...

Given that the situations vacant board at your local Job Centre is unlikely to be teaming with typographical openings, the question has to be asked: how do you go about getting a career in type?

As you might expect from people who deal with words all day, the answer from those already in the field is not a straightforward one. This is an art which demands discipline, love and stamina. It's not an easy option, but for those with a passion for type it's the only choice.

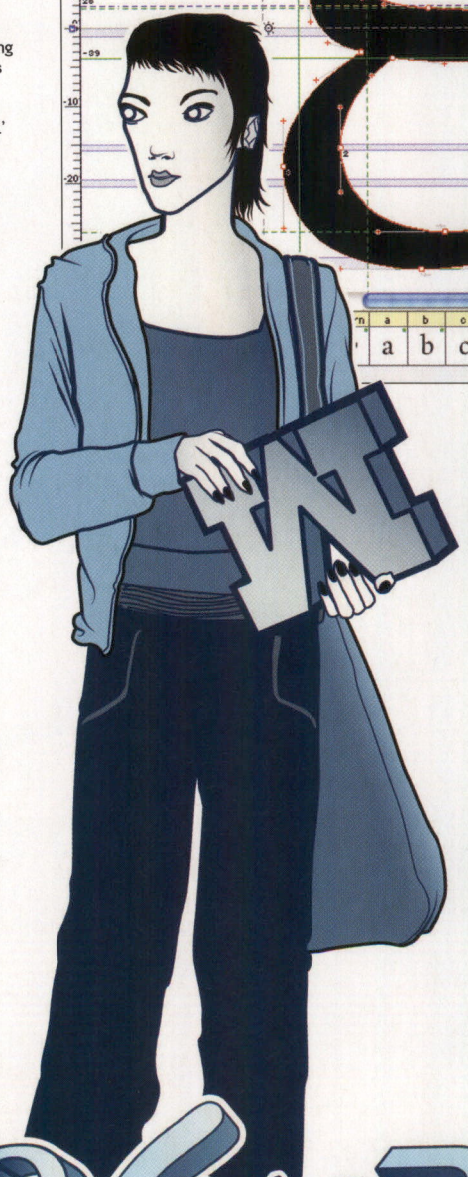
Even before you get to that stage though, you have to be certain you're the kind of person who would make a good typographer. If your answer might be a yes, then read on.



Right: The final 'g' from Kingfisher Regular, a long-running project which Jeremy Tankard finally completed in May 2005.

Far right: Joe Gillespie, founder of the successful MiniFonts foundry. Joe's past credits include packaging designer for the likes of Mr Kipling and a stint as an advertising typographer. He now focuses on getting his fonts into tiny spaces for multimedia.

Below right: The final 'gfi' ligature from Kingfisher Display Italic, 2005. Ligatures are specially tweaked letter pairings, created when the standard positioning has problems.

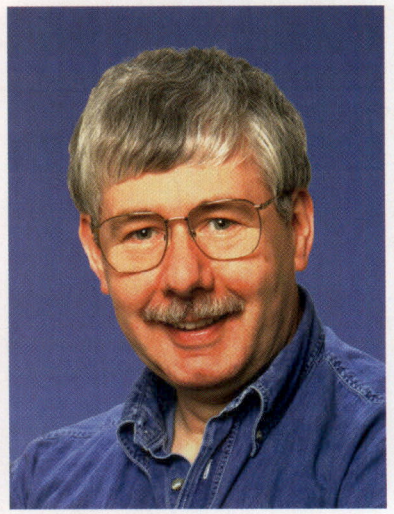


All change

"For me it started when I was 16, doing an apprenticeship as a typesetter back in Switzerland," says Bruno Maag (**[w]** www.daltonmaag.com), who was lucky enough to serve his apprenticeship at Tages Anzeiger (the Swiss daily newspaper) during the late 70s and early 80s. This was a time of great upheaval as type moved from hot metal to digital production techniques: the birth of modern typography.

Of course the change to digital technology, while it made physical typesetting largely obsolete, created a new generation of type designers. It freed type from its metal constraints and opened it up to the freer, more experimental nature of digital culture. 'Anyone' with a Mac could design type.

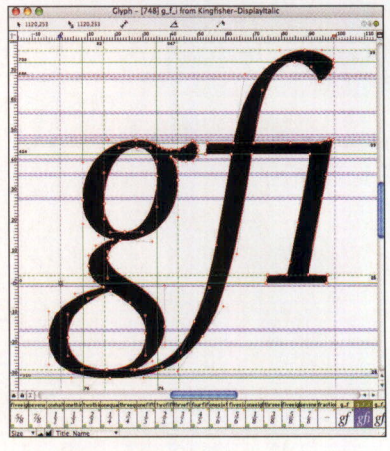
Bruno loved his apprenticeship though: "It gives you a structure. Once you've completed it you have a foundation to build on." By comparison, the lack of structure today makes him shudder: "I wouldn't want to be 15 again, having to make those choices."



The need for self-discipline and self-understanding is just too demanding.

Since there's no well-defined career path, why would you to want to be a typographer? There's one thing almost everyone seems to agree on: you shouldn't do it for the money. "You're not going to get rich," says Bruno, the voice of reason. But riches aren't the only thing in life. Type designer Jeremy Tankard (**[w]** www.typography.net) makes exactly that point: "You may never be rich, but then making a living, surviving, being wealthy are all relative to what you yourself desire and expect." Having taken that into account, "It may be better to ask if it's a more rewarding career."

Spiritual rewards aside, you still need to make a living and that ain't easy. Dalton Maag, a highly respected foundry, makes



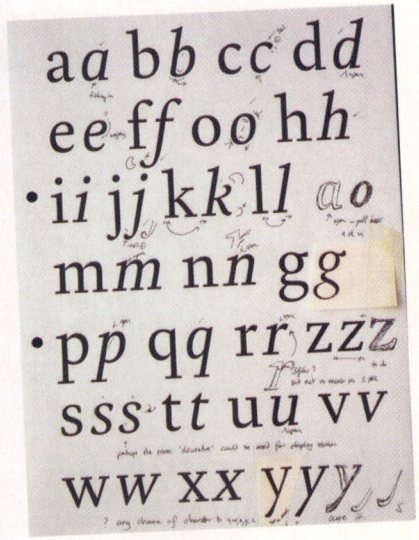
On course for typography

"We put typography centre stage," says Paul Luna, Professor of Typography at Reading University. "It's not just a bit of graphic design to us."

There are other places which teach typography very well: big names such as Central St Martins, the RCA and the LCP. "But," says Paul, "I get the feeling that type is something they have to persuade the graphic design students to do." If you go to Reading, type is your thing.

Reading University turns out between 20 and 30 typographers each year. "Not only that," adds the professor, "we also produce between six and ten type designers per year and, globally, that's a tiny market."

All this prompts the obvious question: is there enough work out there for all these typographers, especially straight out of university? Naturally Paul thinks there is: "We're putting people into places like BBC Sport, *Wallpaper* magazine and Microsoft Typography, but we're also getting them into smaller organisations which want an all-purpose designer who can understand they're part of a communication chain."



Left: Development of the italics for Jeremy Tankard's Kingfisher typeface, from 2002.

Below left: Mini 7 is Joe Gillespie's caps-only five-pixel font. "You can't get anything smaller than that because you need five pixels in height to make an E," he explains. Including a pixel of leading above and below the cap height gives you the 7.

something in the region of £6,000 per year from its library of typefaces: "Our Interface fonts have been out for three or four years and it's only now that people are starting to pick them up," adds Bruno. So even if they do start to make money, it's a slow process.

Obsession

The only reason to get into typography, to become a type designer, is the love of a good font. "Can you make a living as a musician, an actor or a painter?" asks Joe Gillespie, founder of MiniFonts ([w] www.minifonts.com). "Of course you can, but you need a reasonable amount of technical ability, a lot of creativity and the right breaks."

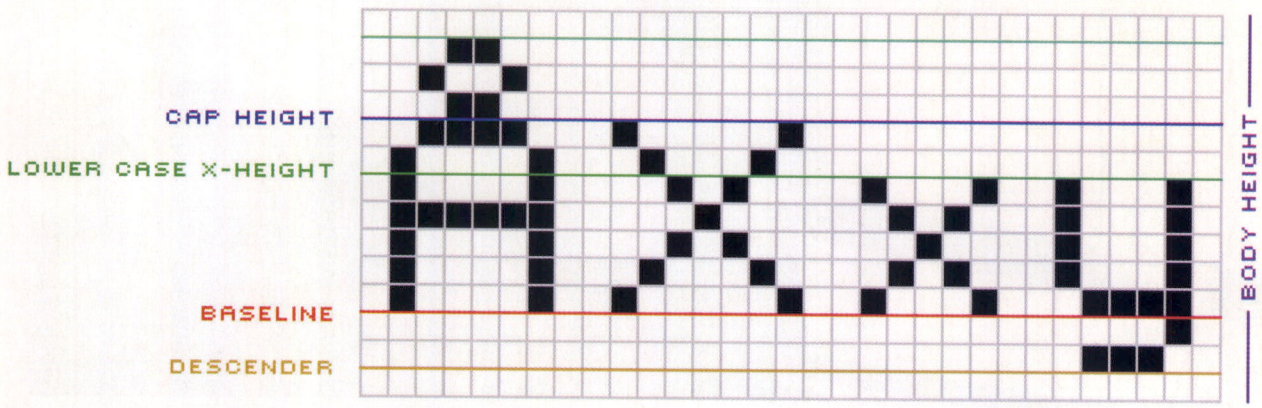
Jeremy Tankard's break came when he successfully sold a large corporate licence for his Bliss font, only his second fully completed typeface. Though he had a steady job with design giant Wolff Olins, he wasn't happy with corporate design. "Personally, I had become more and more involved with type." This escalated rapidly until "what was a hobby had become a desire, then an obsession."

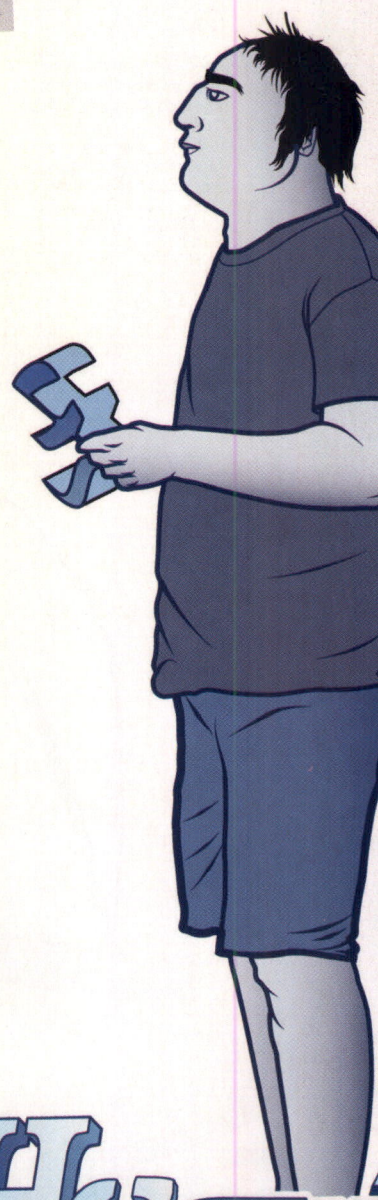
Jeremy resigned on his birthday and decided to set up on his own on 1 April 1998. This, he reasoned, "Seemed like a good date." Jeremy's story is instructive because he mentions the O word: obsession.

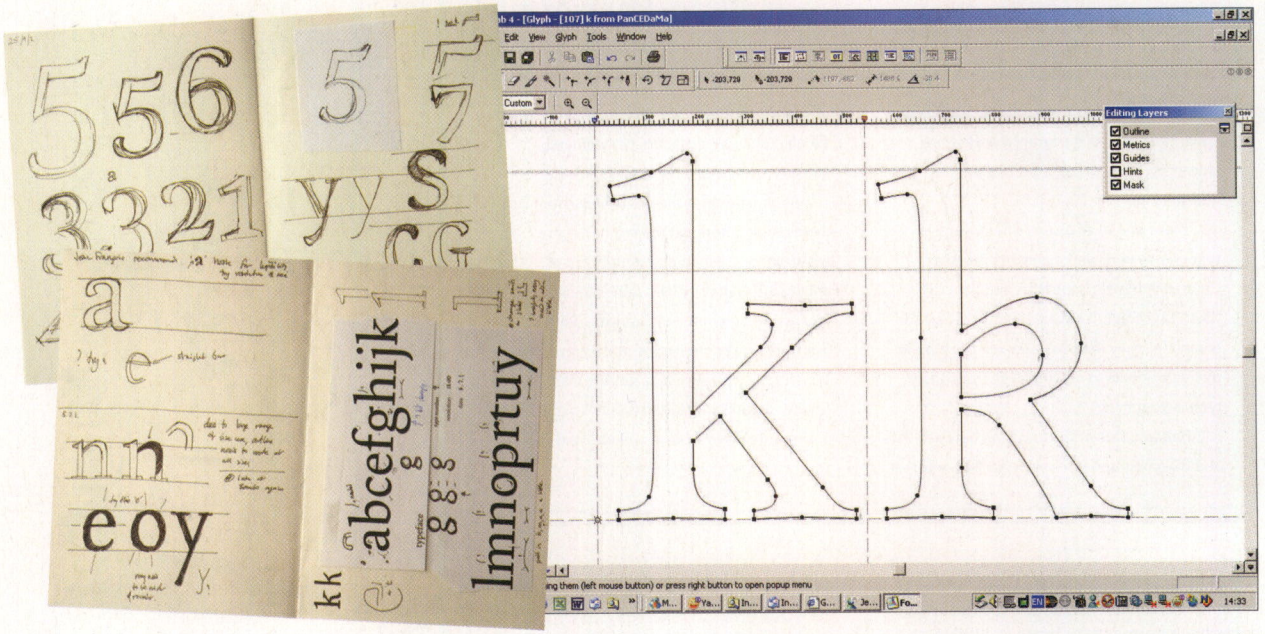
Typographers, the successful ones, fully admit to being a little obsessed. "The white space between two letters is actually quite important to you," says Bruno. "If you can't get wound up about that, you're in the wrong job."

> "If you can't get wound up about the white space between two letters, you're in the wrong job" **Bruno Maag**

"To me, when type is used well, a piece of work really sings," explains Jeremy Tankard. "Looking back at classic pieces of typography and type design, observing the careful spacing and positioning across the space – it's comparable to musical harmony." An appreciation of this kind is



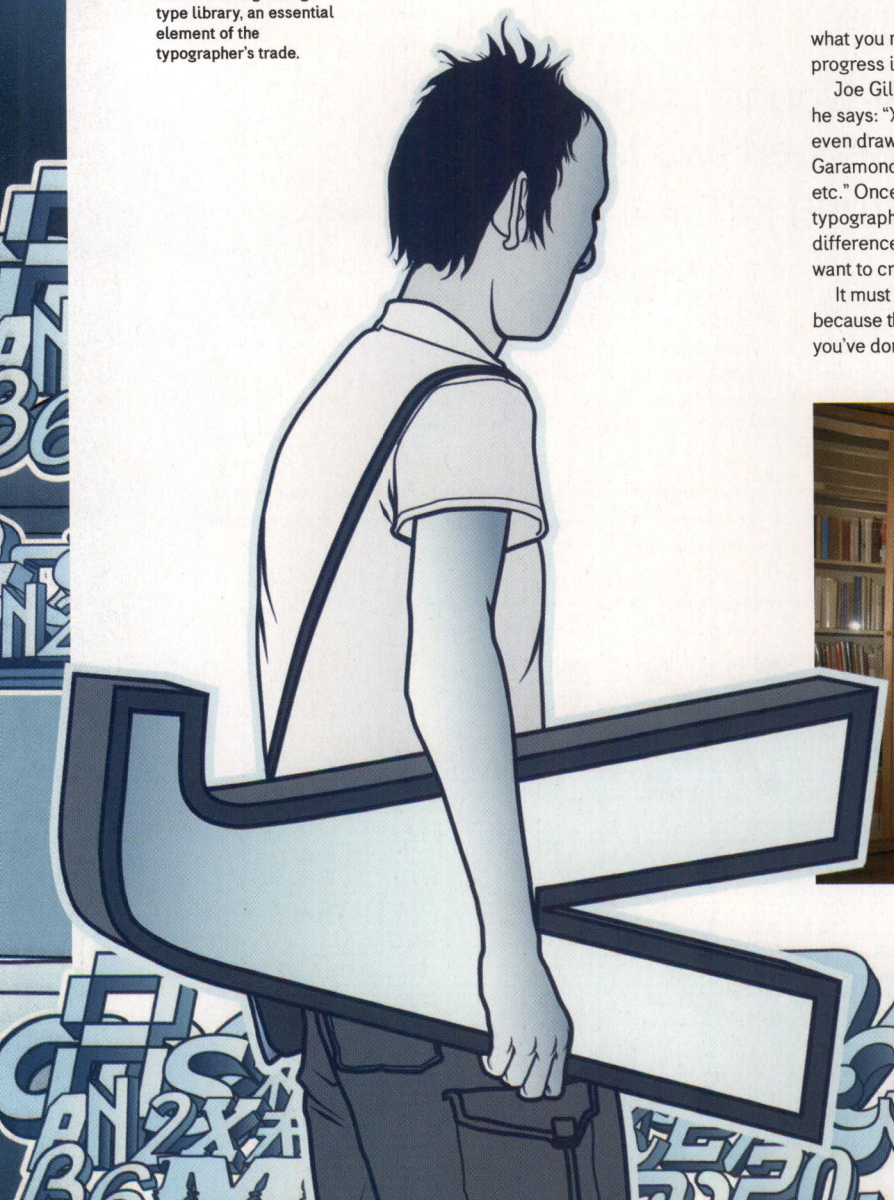




Right: Fontlab snapshots of Bruno Maag's Pan font.

Inset: Early sketches from the number set of Jeremy Tankard's Kingfisher font.

Below right: Jeremy Tankard's burgeoning type library, an essential element of the typographer's trade.

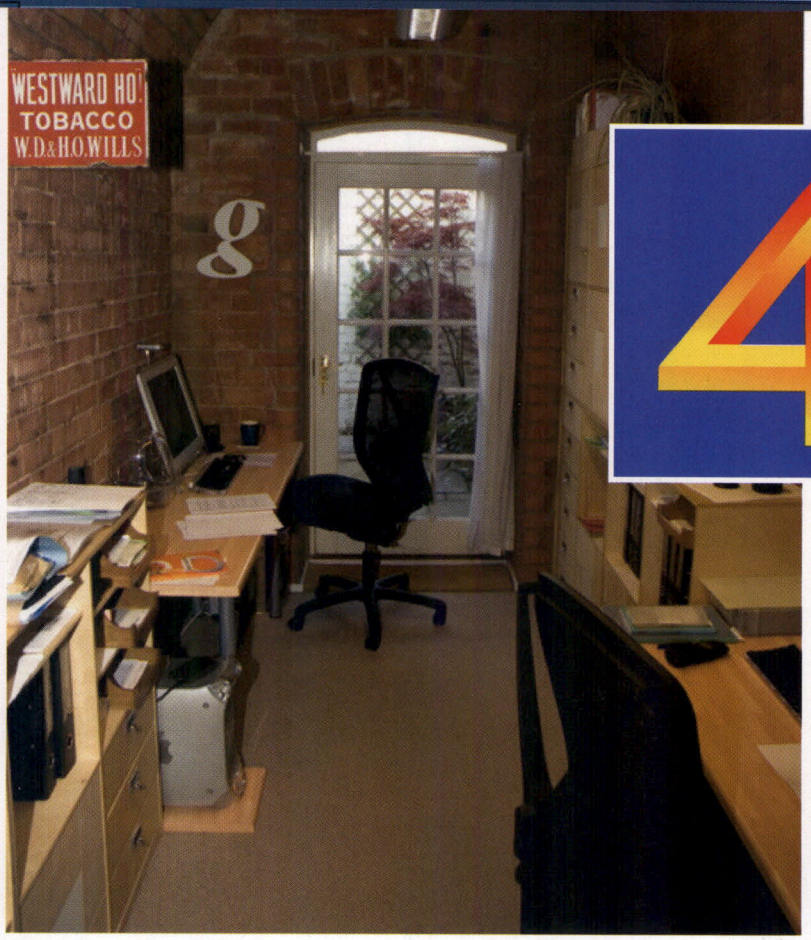


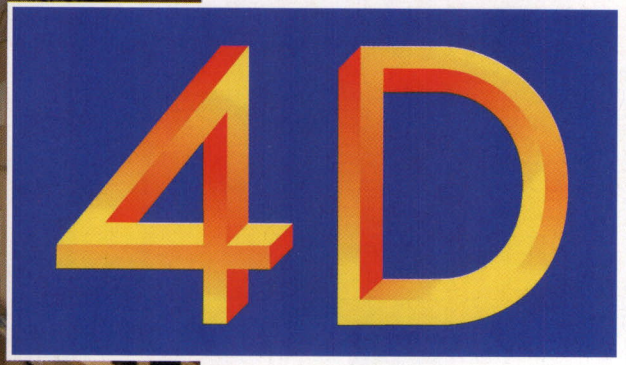
what you need if you're going to make any progress in this art.

Joe Gillespie goes a little further when he says: "You need to be able to name, and even draw from memory, classic fonts — Garamond, Baskerville, Gill-Sans, Helvetica, etc." Once you can do this you'll be in the typographic 'zone'. "It's knowing the subtle differences in type forms that makes you want to create variations."

It must be love, nothing else will do, because this is a demanding field. "Once you've done the first few letters of the first weight, that's the creativity gone," says a slightly agonised Bruno Maag. "After that it's just sheer labour." And when you consider that a corporate job will necessitate several different weights, that's a lot of labour. But for Jeremy Tankard it's a labour of love: "I'm constantly amazed that there are seemingly endless ways to interpret the same basic form. The history of letters and type is incredible: it's the story of civilisation. Being able to participate in this makes it very worthwhile."

After comparing a custom typeface to a tailored suit, Joe Gillespie concludes that





Left: Joe Gillespie designed his first typeface, 4D, while studying at the Royal College. It sold for £75, "a small fortune for a poor art student in 1971!"

Far left: Jeremy Tankard works from an office which used to be the main holding cell in a converted police/fire station from the late 19th century.

"There will always be a demand for new suits and new typefaces." Taking that as gospel, the demand is there if you have the right combination of talent and obsession.

Starting points

There's no standard route into typography and, once in, there's no standard practice. Bruno Maag worked for Monotype before setting up Dalton Maag; Jeremy Tankard was at Wolff Olins; and Joe Gillespie worked as a typesetter for the ad game before moving on to design packaging for the likes of Mr Kipling and Heinz.

Nowadays, Dalton Maag works primarily on "corporate font engineering." Meanwhile Joe Gillespie produces diminutive typefaces specifically for the world of multimedia, his Mini 7 "a runaway success" with several thousand downloads in the very first month. Jeremy had the good fortune to sell a big corporate licence early on. The important thing isn't that they were lucky, it's that they were following their hearts. Type called and they answered.

Informed decisions

"Do a bit of research," suggests Bruno, "so you get a feel for the whole thing. Then try to get a work placement for a month or two." If you can do this before choosing a degree, you'll be better able to pick the right course for you.

"Typography is a craft that complements design," adds Joe. "The advantage of going into a big agency, as opposed to a smaller design company, was that I got to try lots of different areas." Until you've got stuck in and done that, it would seem almost impossible to say that typography is the area for you. This experience will also give you a firm financial base to launch from.

And if you get to the stage in your career of having fonts to sell, you'll be opening up a whole new can of worms. "Marketing your own fonts is not easy," believes Joe. That's why most designers go down the royalty route. Watch out for this though: "Royalties vary dramatically from one company to another." In the final analysis, says Joe, "If you don't love it with a passion, you shouldn't even bother!" ca-p

MiniFonts

Joe Gillespie designed his first typeface while still a student at the Royal Academy. "I sold it to a leading London photosetting company for the princely sum of £75," recalls Joe. "A small fortune for a poor art student in 1971!"

Following a successful stint as a packaging designer for the likes of Mr Kipling and Kellogg's, in the early 90s Jim moved into multimedia. "[That] was all about designing graphical user interfaces and I was lucky to pick up clients like Apple Computer, Microsoft, Canon and Sony," he says without batting an eyelid.

Jim's interest gradually miniaturised until he produced Mini 7, a caps-only font five pixels in height. "You can't get anything smaller than that because you need five pixels in height to make an E," explains Joe. "I included a pixel of leading above and below the cap-height — hence the 7."

Naturally, people asked for a similar font with lower case characters too, so Jim then created 'Tenacity'. "It was a huge success too and very soon I was creating one or two new pixel fonts each month." MiniFonts.com was born to market them.

Make
Fold to A4
Unfolded position on vertical surface

Tutorial

[illustration] Ginzberg [w] www.ginzberg.com

Build a huge CV

Use *FreeHand* and *Photoshop* to create a large format CV that can be folded up and posted out...

We've shown you how to put together some promotional items in the previous tutorial, but what if you want to supply information to a prospective employer in a more traditional way – with a twist? You can show off your problem-solving skills and demonstrate what a creative thinker you are by supplying them with an attention-grabbing CV.

In this tutorial we show you how, once again, you can turn mundane materials and processes into something eye-catching yet not gimmicky. We explain how to produce an XXXL CV at home that can be put together easily with nothing more than a sheet of A0 paper, some sticky labels and an inkjet printer.

We'll also guide you through the process of creating unusual bitmaps in *Photoshop*, combining them with vector work in *FreeHand* and constructing bespoke type. We hope your individual design will help get you noticed by prospective employers.

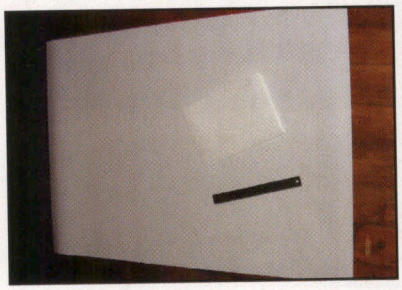
Expertise provided by Ginzberg [e] ginzberg@ntlworld.com

Part 1: Work it out

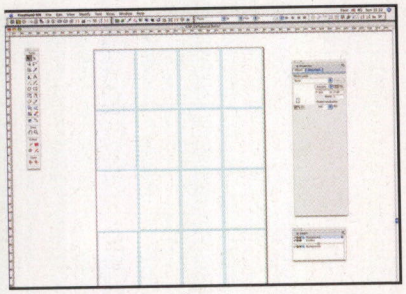
Get hold of an A0 sheet of paper and lay out some A4 panels in *FreeHand*...

Costings

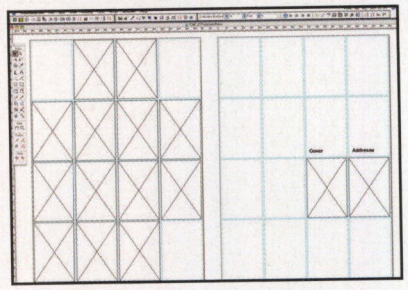
This poster would cost approximately £2.50 a copy to produce. The sheet of A0 115gsm paper costs just over £1. The labels come from a box of 100 for less than £10 from a stationery superstore. Running your inkjet on low quality means that you can efficiently run out more copies than you would on a higher setting. Even the cost of having a printer/scanner is amazingly cheap these days.



1 For this tutorial we're going to use an A0 (841x1149mm) sheet of paper, which you can pick up from most good art suppliers for approximately £1 per sheet. Fold it up to A4 size, always folding down the longest edge. This will form the basis of divisions for your poster and make it small enough to fit in a C4 envelope.



2 Create a new file in *FreeHand*. Set the page to Custom and A0 size. Use guides to divide the page into A4 panels. Then draw a box the size of the labels you're using – ours are 189x289mm. Position these centrally on each panel. Clone them then move them off the page. Then click the originals onto the guides layer and lock the layer.



3 Bring the copies of the panels back onto the page and decide how many panels you want to use and in what arrangement. In the Document Inspector, duplicate the page. This will be the reverse of your poster, to which you can add two panels in the position shown above to work as a cover page and postage page.

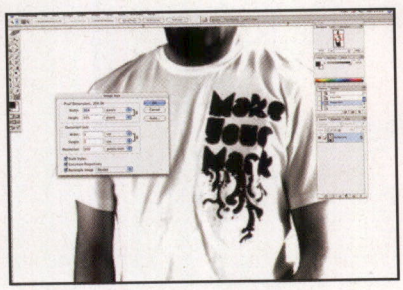
Part 2: Creating bitmaps

Use *Photoshop* to create a bitmap that will be the foundation of your poster...

Bitmaps

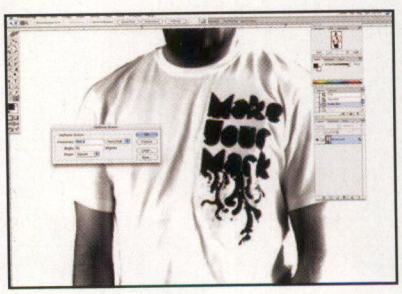
Combining bitmaps in *FreeHand* makes image-making easy, flexible and quick to edit. The process of making bitmaps in *Photoshop* is less straightforward. There are many options available through the Bitmap options: Threshold gives you a straight on/off finish and will lose any midtones; Diffusion retains greys and gives your image a diffused appearance; Halftone Screens will create the illusions of greys through the screening process.

1 We're going to use an image of someone wearing the T-shirt created in the previous tutorial. Open your photograph in *Photoshop*, and use your Pen tool to cut the figure out. This doesn't have to be perfect and you can leave some areas on the edges to help define it later.

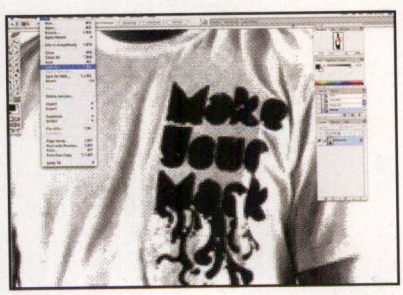


2 Turn your image to greyscale and tweak the contrast. In Image Size set the Resolution to 300dpi. Click off Resample Image so you have the correct resolution. Now click on Resample Image and with Constrain Proportions selected, change the width to around 2-3cm. It sounds small, but it's fine.

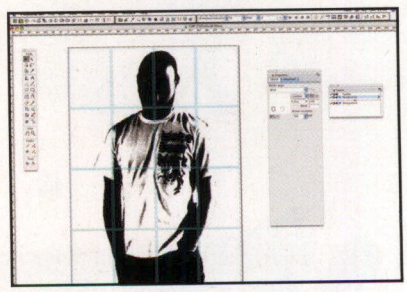
3 Go to Select>Bitmap to bring up a dialog box. Set the Output to 1200dpi. You should always set bitmaps to this value. Now select Halftone Screen from the Method dropdown. This brings up the next dialog box, where you can set the Halftone Screen of the bitmap.



4 You can use unusual settings to create a specific bitmap effect that will still lend itself to resizing. In the Halftone Screen panel set the Frequency to 999.9 lines per inch. Then set the angle to 90 degrees and change the Shape to Square.



5 This gives you a bitmap made of tiny squares, giving a pixel look to the image. Now Save As a TIFF, not a bitmap. This means that when you use the image in *FreeHand* it will be handled correctly and be a clean change in Transparency mode.



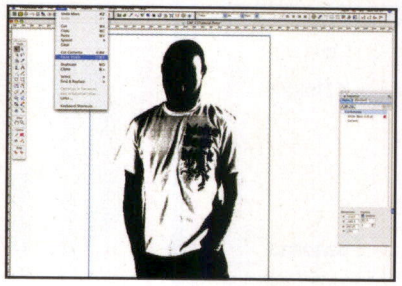
6 Now go back to your *FreeHand* file and import your freshly-created bitmap. Select the TIFF and click on Transparency mode. Now rescale the image to fit your requirements. You'll be able to clearly see the 'pixel' effect created in *Photoshop*.

Part 3: Bitmap masks

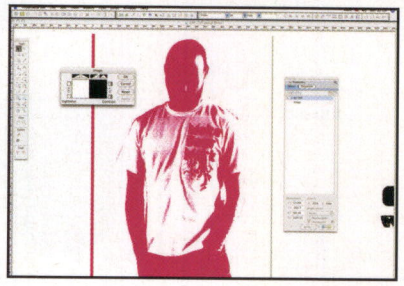
Use bitmap and image edit controls in *FreeHand* to create a mask effect...

Materials

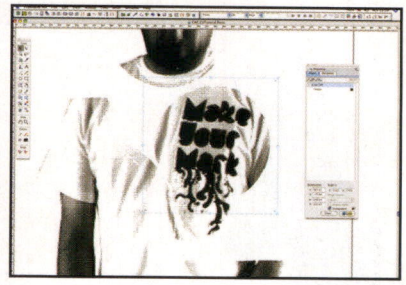
Look into using different materials for your poster. You could use A0 sheets of tracing paper and large translucent labels to make a poster-size CV with a see-through effect. Another option could be to use the labels in a much more random manner and work across the page.



1 Now draw a box the size of your page. Cut your image, select the box and paste your image inside. Go to the Object Inspector and click on the small black-and-white key next to the Transparency option. This accesses the Image edit panel.

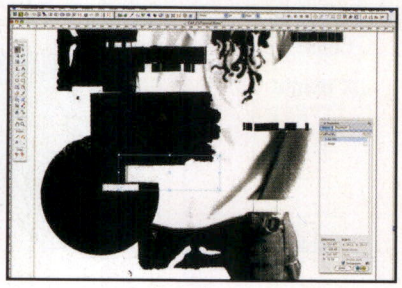


2 Click on the second button in from the top. This reverses the colour values (inverts the image). The transparency is now flipped, making the image transparent. Now change the image fill to white to create a mask effect. We've filled the box with pink so you can see how it works with the box colour now showing through the image.

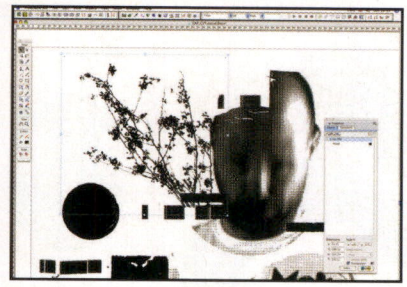


3 With the image working as a mask, you can use whatever you like behind it. We have taken the bitmaps of stickers from the previous tutorial, cut and pasted them into a box and sent them behind (Ctrl/Cmnd+B) to build solids behind the image. These also add a roughness and uneveness to the image being revealed.

4 Bring in more bitmaps and layer them to work with the image. Introduce solid blocks of black to run information over. Think about how you can blend these into one another. Don't worry about the resolution, because this isn't going to be reproduced at a high quality.



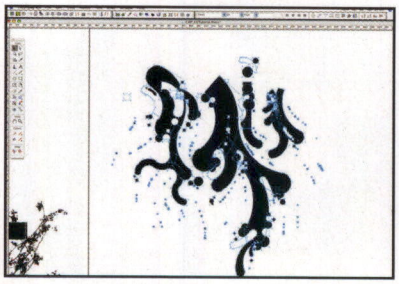
5 Now use more bitmaps but this time filled with white. Work them back on top of your black areas to blend back across the image. This helps to create depth and movement within your image.



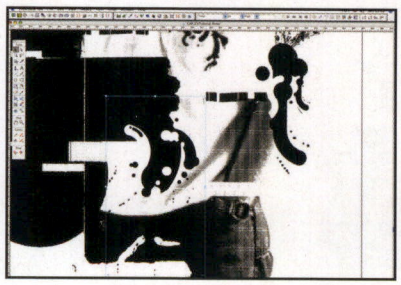
6 You can also use bitmaps to add more personal items to your image. These add another level to your poster and give it personality rather than just textures. Once again, try not to be too precious about their positioning – the looseness will help with the movement and broken-up effect.

Part 4: Positives and negatives

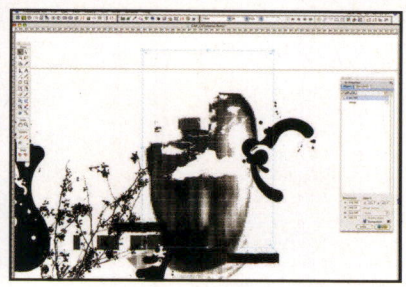
Use black and white shapes to add positive and negative elements to your design...



1 Paste in the graphic elements created in the T-shirt tutorial. You're now going to work these into your image. They'll easily fit into the structure you've been building with black and white.



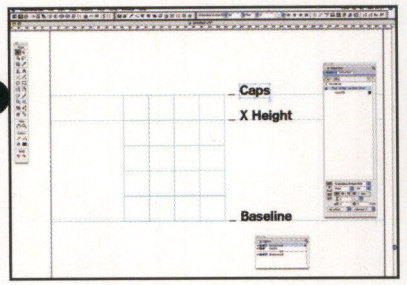
2 Begin to position the new elements to blend areas together. The fluid, irregular nature of these elements enables the solids to 'run' into one another. The marks will help distress the image more, but not by relying on texture or process, rather in their construction and feel.



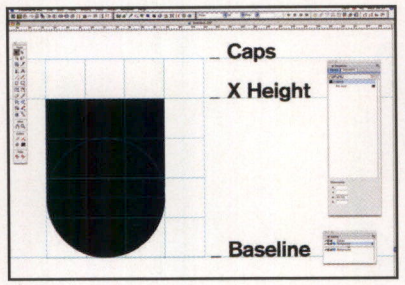
3 Once again you can add more items. Use the layers of images to build up depth, making more and more use of positive/negative space to combine the elements into one cohesive image out of only black and white objects, textures and processes.

Part 5: The simple type

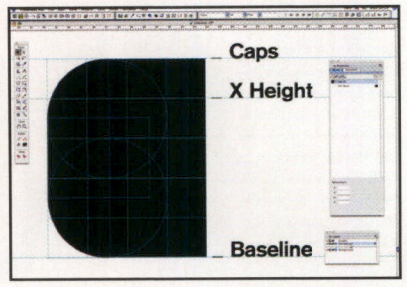
Use a simple process in *FreeHand* to construct easy, bespoke letterforms...



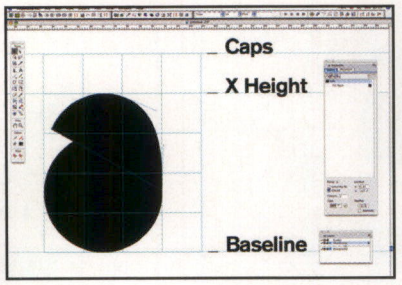
1 We're now going to show you how to make letterforms using a modular system. Draw up a 5x4 grid in which you'll form the basis of your letters. The bottom will be your baseline, four divisions up will be your X height and the top edge will be the cap height.



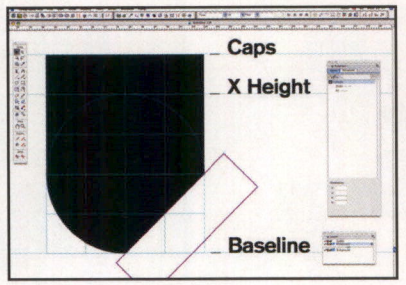
2 Now draw a circle in the 3x3 division. This will be the basis of your characters and their common element. Now draw a square of 3x3 to match the grid and align it with the circle on its horizontal axis up to the X height. You've now made your lower case U.



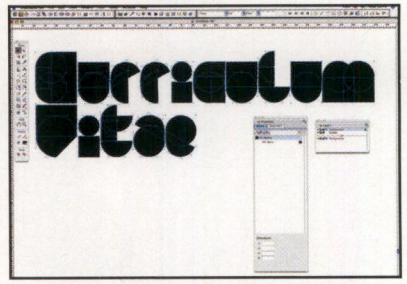
3 For the upper case C use two circles and align them to the caps height and the baseline respectively. Now add a rectangle to the full height and run into the vertical centre of the circle and extend to the width of the five columns. Add another rectangle to the left edge between the two horizontal centre of the circles.



4 Use the common 3x3 circle for the body of the A. Punch a rectangle through the horizontal axis of another 3x3 circle to create a semi-circle. Hold Shift and rotate it 45 degrees to the right. The edges don't entirely match, so select the right edge point and drag it down into the bottom circle arc.



5 For the upper case V draw a circle 4x4 to form the base of the V. Add a rectangle from the caps height down to the horizontal centre of the circle. Draw a rectangle, rotate it 45 degrees and align it to the vertical centre of the circle. Punch it through the circle to create the diagonal of the V.



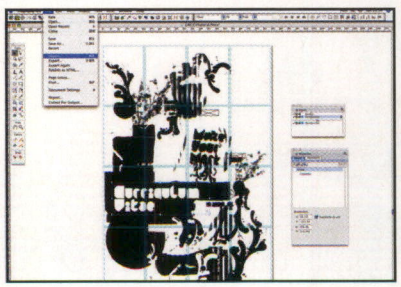
6 Go through the rest of your letterforms using the same system. You can reuse letter parts to save time. An A rotated 180 degrees will make an E, and two Us rotated 180 degrees will make the M, and a U will make and N. This modular method also lends itself to a letterform without counters.

Part 6: Personalising your work

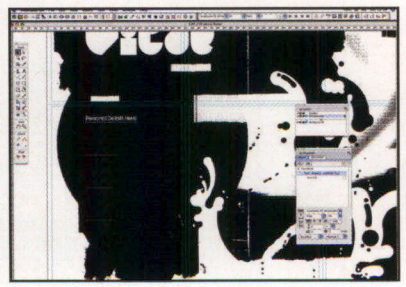
Add details to finish the poster and make it work as intended...

CV information

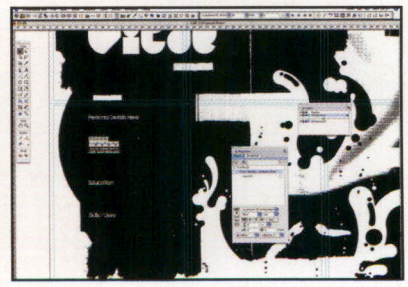
Try not to make the fatal error of filling your CV with useless information. Give your full personal details with solid contact info, and your employment starting with the last job and any relevant work experience. Include details about your education but only what is relevant, and include any extra achievements. Also include your skills and proficiency in systems and software. You can always include an interests section as well, but only talk about relevant items. You could even make each element on your page look like a big sticker, giving the effect of a collection of stuck-on elements.



1 Import your type into your poster. You should have allowed an area for it to run into. Don't worry about it running over panels, because the nature of this poster's production means items will be broken and patchworked.



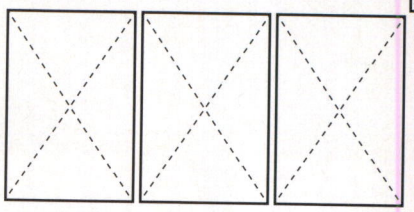
2 In the bottom-left area add your personal details. Don't go over the top with these, just including your contact details and age to begin with. We've set this in a 24pt typeface, which is more than necessary considering your poster's scale.



3 Finally, add the other sections. Put employment first, including any work experience, but don't give unnecessary information. Then follow this with your education and any extra achievements. Lastly, include your skills and perhaps your likes and interests.

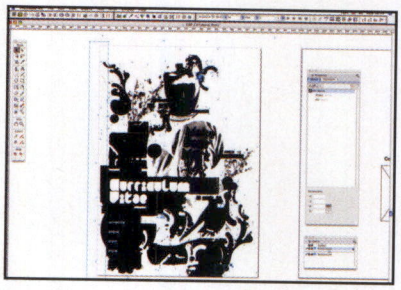
Part 7: Check and print your composition

Get your file ready for print and then stick all the A4 sheets together...

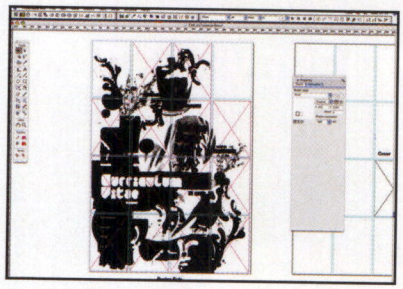


Reproduction

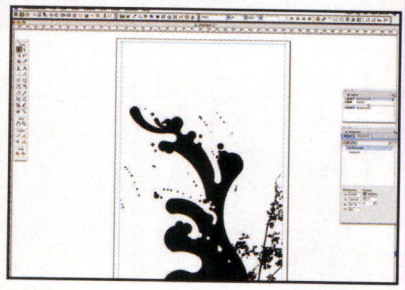
This tutorial shows you how to create a poster at home, but you could always create your artwork and take it down to a copy shop to be printed out on one large sheet. Find a place that specialises in producing plans and drawings for architects and you'll be able to get an A0 run. You could get the job printed on tracing paper (front and back) to add a translucent effect to your work.



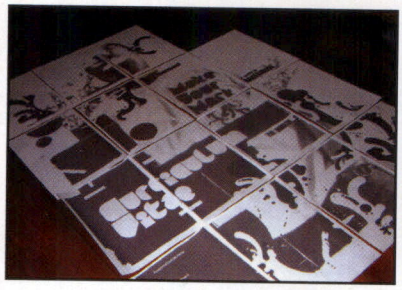
1 Select All. Cut and paste it into the base box. Your elements are now contained in one object. You can still easily edit objects by selecting an object inside the box while holding down Ctrl/Cmnd+Alt.



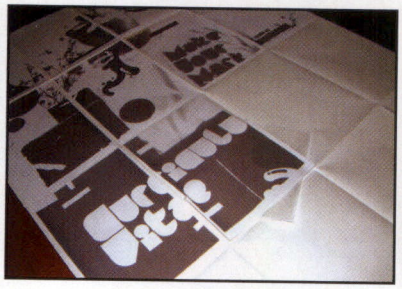
2 Now bring the panel guides you set up in Part 1 back onto the page. Here you can see how your image will break up onto the panels. If anything is positioned badly, re-edit your image. Simply select the image and paste it back into each panel in turn.



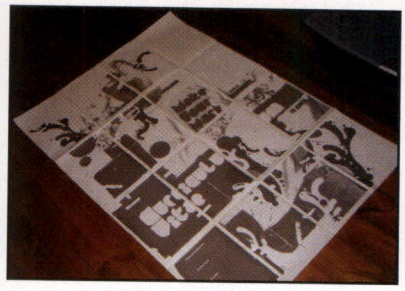
3 Take each panel in turn and paste into a new A4 document. Align it to the centre of each page. From here you can simply send each panel to print. If you follow this process, you can easily reprint a page if necessary.



4 It's now time to run the big beast out. Keep the print quality low or you will soon be off down the shops for new print cartridges. Once you've run them all out and laid them out, make sure you're happy with everything.



5 This is the really fun part: sticking all the bits together. Take each one in turn from your layout and stick them in order onto the sheet in the panels. You don't have to be precious about this but do avoid the folds.



6 Now you have your finished piece on one side. The job has been done in just black-and-white, but you can, of course, add colour if you want to. Hang it up against a vertical surface (if you've got one big enough), stand back and admire.

Part 8: Final package

Bring everything together and get it ready to post...

1 Finally, you need to construct the two panels for the reverse of the poster. On the Cover panel we've used a scaled down version of the poster with a guide to how it works. Then add posting details on the Postage panel. When you fold the poster up, these two panels should be on the outside.

2 At last, you now have your completed XXXL CV. All that remains is to get it out and around for people to see.

3 You should now have all three items, which will be more than enough to start promoting yourself with. Be clever: use the cheaper items correctly and the more expensive ones wisely. ca-p

SUBSCRIBE WORLDWIDE & GET A FREE T-SHIRT!

PLUS, SAVE MONEY WHEREVER YOU ARE!

Turn to page 40 for full offer details...

- Based in Europe? €95 (You will be charged £65 sterling)
- Based in US/Canada? $99 (You will be charged £56 sterling)
- Based anywhere else in the world? £80

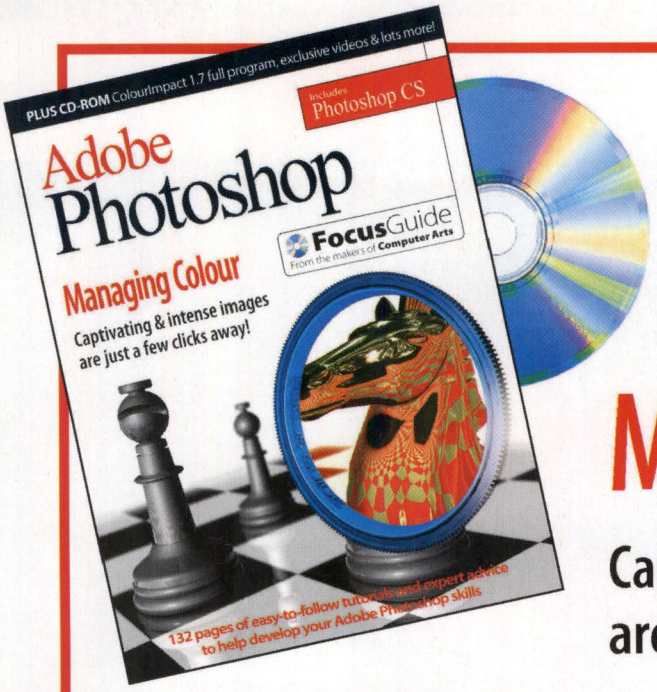
- Take advantage of this hassle-free way to get the ultimate international designer's resource delivered straight to your door every month
- Save money on standard newsstand prices
- Never miss an issue of your favourite mag
- All issues delivered by Airmail

To subscribe now, visit

www.myfavouritemagazines.co.uk/cos/P011

or call +44 1858 438 794 (quoting ref: P011)

If you're not completely satisfied, you can cancel your subscription and receive a full refund on any unmailed issues


PLUS CD-ROM ColourImpact 1.7 full program, exclusive videos & lots more!
Includes Photoshop CS
Adobe Photoshop
FocusGuide From the makers of Computer Arts
Managing Colour
Captivating & intense images are just a few clicks away!
132 pages of easy-to-follow tutorials and expert advice to help develop your Adobe Photoshop skills

Adobe Photoshop

FocusGuide From the makers of Computer Arts

Managing Colour

Captivating & intense images are just a few clicks away!

132 INFORMATION-PACKED PAGES
PLUS FREE CD-ROM

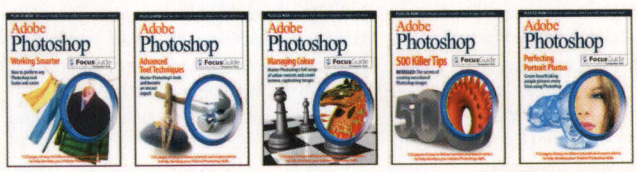
ISSUE 27
ON SALE
THURSDAY
25 AUGUST

The world's best image-editing program isn't just for the pros! We'll help you master Photoshop's essential tools and features

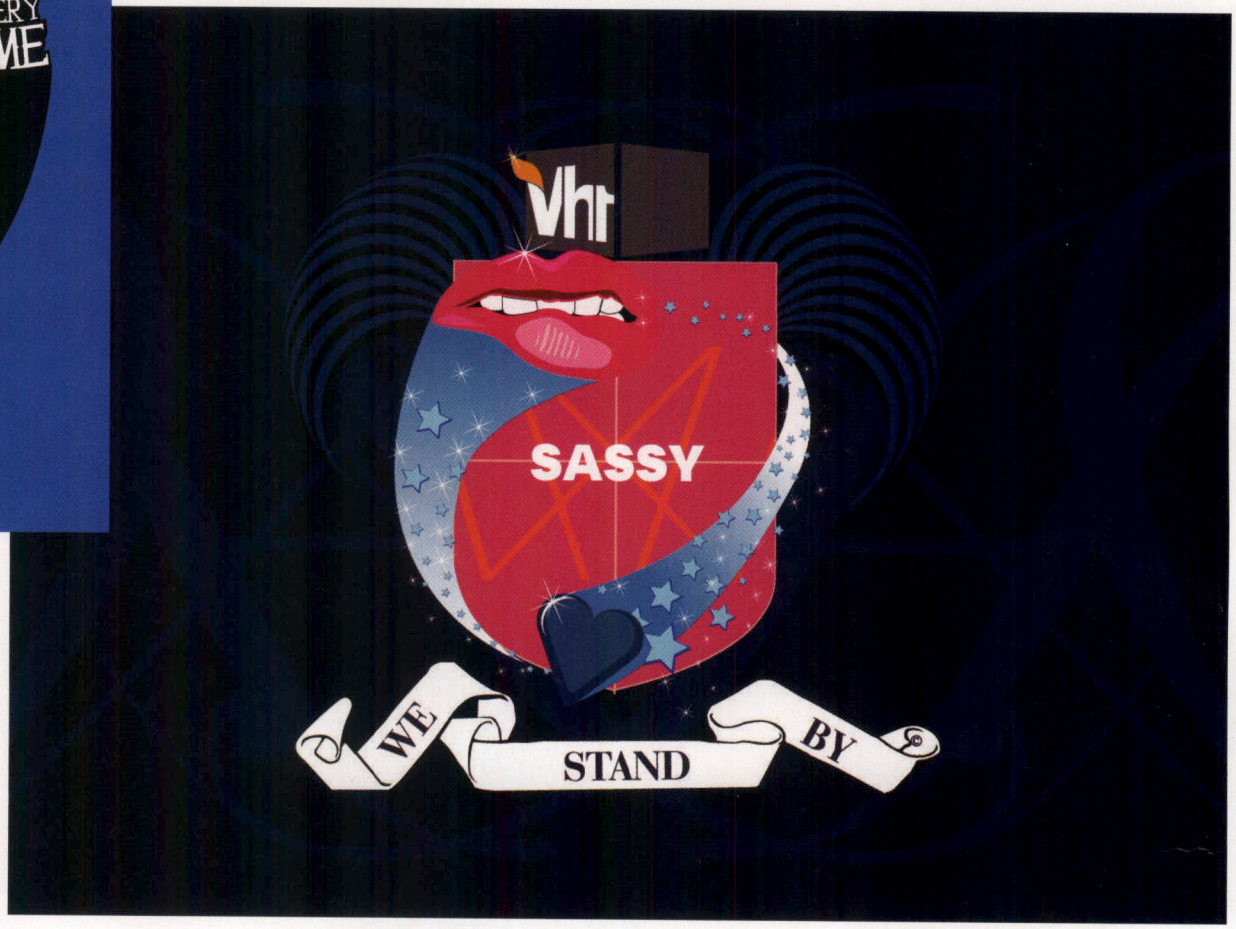
GET YOUR COPY NOW

Available from WHSmith *and other retailers*

CONTENTS SUBJECT TO CHANGE



MISSED AN ISSUE? CONTACT UK 0870 837 4722 OVERSEAS +44 1858 438 794



Above: The You're Very Welcome project evolved from a particularly unsavoury character James encountered in Niagara. The initial hand-rendered type grew into a poster project, later distributed to friends and professional contacts.

Right: This heraldic crest was created for design studio DixonBaxi's response to the VH1 rebrand brief. Although the finished job moved away from this style, James' work contributed directly to thefirst pitch.

Profile

[w] www.jamesmedcraft.com

James Medcraft

As yet another batch of design students compete for a handful of jobs, prospects for the class of 2005 potentially look grim. James Medcraft is one graduate who took a gamble and bucked the trend...

With an ever-increasing number of British universities churning out an ever-increasing number of graduates, the market for design jobs has turned from fiercely competitive to downright cutthroat. In this kind of environment, landing any kind of paid position in a studio is nothing short of remarkable.

James Medcraft's seamless transition from BA Typography at London College of Communication to dream job at visual production team UVA is a case study in how to get on, and get ahead, in arguably one of the toughest industries around.

Getting something for nothing

Ironically, the key decision in James' fledgling career may have been to accept unpaid work. Deciding to take a year in industry during his degree was, as he puts it, "the best decision I have ever made." However, securing even unpaid work was far from straightforward. "Every company I mailed my résumé to never got back to me," he recalls. "The only ones who replied were those I had visited personally – literally forcing my CV into their hands."

This proactive approach resulted in a slew of work placements at highly sought-after companies such as Why Not Associates, RSA Films and Neville Brody's Research Studios.

James was equally as proactive with his personal work, allowing it to inform, and in some cases evolve into, commercial projects. His first placement at new moving-image hub onedotzero typifies this approach. Having investigated the relationship between dimensionality and legibility with a series of 3D typographic models, he adapted the idea into a virtual space, creating a test onedotzero8 trailer with *LightWave* software. James has continued this approach with a number of projects; perhaps foremost is the Light 3000

Top row, left to right: The supplied photography for this theatre booklet "looked as if it had been shot on a camera phone." The solution was a New Romantic aesthetic achieved through judicious use of a *Photoshop* halftone bitmap filter.

This self-portrait was shot in front of the second version of Light 3000. While the first iteration responded to volume, the second is a far more complex installation, responding to (and representing) sound frequencies in real time.

This vectorised eye began life as a low-fi illustration in one of James' notebooks. It is commonplace to find him converting earlier visual experiments into another format at a later date.

Bottom row: James' notebooks are integral to his creative approach. They provide a constant and reliable fallback when searching for inspiration.

series. Begun as a painstakingly constructed music video for electronic musician Schneider TM, it has spawned two ground-breaking neon installations, one of which featured as part of the recent UVA performance at London's ICA. This development of concept through to physical product is a telling mark of his maturity and persistence as a designer, as well as the quality of his original ideas.

Collecting inspiration

James' sources of inspiration are as wide-ranging as the projects themselves. He religiously keeps a series of notebooks, compiling anything and everything spotted by his magpie eye. They really are gems too, a visual diary of his progress through college, rich with in-jokes and spontaneous creativity. Like many graphic designers, James also has telltale obsessive compulsive traits: he is addicted to collecting fruit stickers and found typography. Since the age of 14, James has begged, borrowed and unstuck his way to an exhaustive collection, now numbering 600. His found type collection is equally impressive, with a total of over 300 weird and wonderful letterforms, photographed in various exotic and not so exotic locales.

Collaborative projects

Teamwork itself is clearly a passion for James, too. "My best ideas come from working with people in a different discipline to myself," he states. It's a claim substantiated by his varied and ambitious body of collaborative work.

Romeo and Juliet is one such project with fellow LCC student Nils Porrmann. The 16-page programme for a friend's Royal Holloway production was completed on a sub-shoestring budget. So natural was the partnership that it was repeated with even greater success for the short film *Reconstruction*. It was an opportunity for the pair to indulge their shared interest in architecture and information design, earning selection for onedotzero's Graphic Cities 05 programme, neatly bracketing his final year of college in the process.

Big screen break

onedotzero also played a key role in his appointment at top London studio UVA. Through a free submission competition, James was selected to contribute footage for the current U2 world tour. Far from being daunted by the prospect of his work being seen on a 60-foot screen throughout five continents, the Vertigo tour was the beginning of a relationship that would culminate in a full-time position on graduation. Top-line briefs have been rolling in since, including visuals for Output Recording's Mu and Diesel U Music to name but two.

If James' work and progress show anything, it is the value of a holistic approach to graphic design. In an age of liberation, where students can turn their hand to filmmaking, photography, sculpture and even performance, graphic design is no longer relegated to the darkest corners of the litho printing room.

Perhaps this new-found optimism is best expressed in James' own words: "I've found that graphic design doesn't really have any boundaries; it can be anything. The key is really the idea: as long as that's strong you can express it any way you like. Graphic design isn't tied down to any particular medium any more — it's a way of thinking." ca-p

FTR Publishing
CAREER
JOB 1
portfolio
lesign

[main illustration] Ben Stewart [e] aphextwin892@yahoo.co.uk

Working as an illustrator

Prepare yourself for the realities of having your dream career as a freelance illustrator...

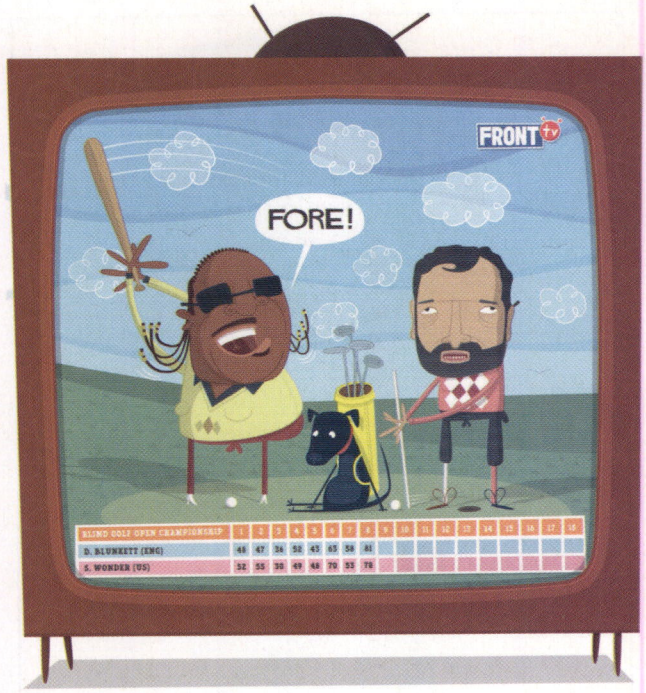
With the job market tightening, a growing number of design graduates are eyeing up life on the freelance circuit. But being able to draw doesn't necessarily qualify you to make your fortune as a freelance illustrator. Touting for business on the street-corner of design is much harsher than the cosy bosom of a nine-to-five design job.

"What people tend to forget is that you're a one-man company," says Andy McLaughlin ([w] www.amcillustration.com) who illustrates for national titles ranging from *MacFormat* to the *News of the World*. "You've got to do the admin, chase payments, market yourself, and all the rest of it. You need that roundness as a business-person that you don't get taught at college. You can be a capable illustrator, but you won't find success unless you have a good head for business. It's almost as important as being able to illustrate!"

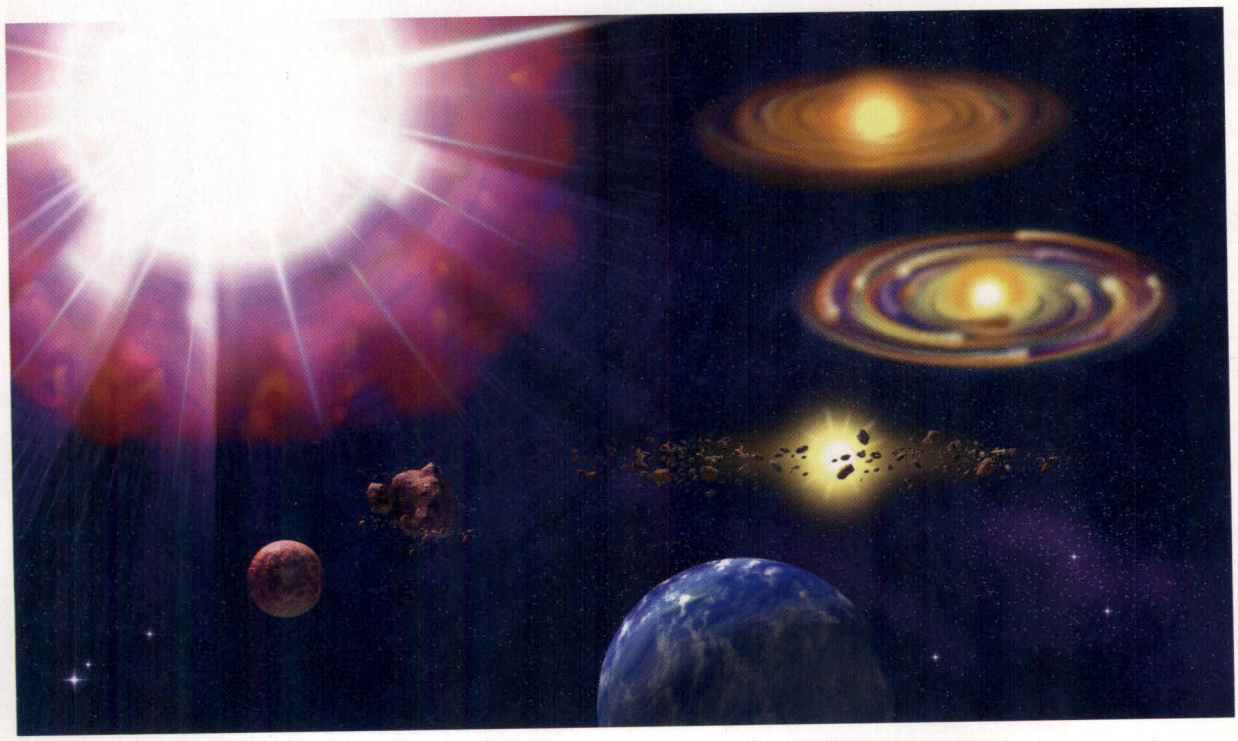
One of the first hurdles new illustrators face is not knowing what to charge. After all, when you're starting out, the last thing you want to do is price yourself out of a job. But while it's tempting to work for peanuts to get the commissions coming in, selling yourself short is a dangerous game to play: it's easier to drop prices than to hike them.

Setting prices

Learning to set prices comes with experience, says illustrator Miles Donovan ([w] www.milesdonovan.co.uk). "It's something you pick up over time. Sometimes it's just worth asking the client how much they have to spend and go from there. If you've got no idea how much to charge, be honest. You can get guidebooks on pricing but they're not that accurate, because a client is never going to pay more than they really want. I still work on projects

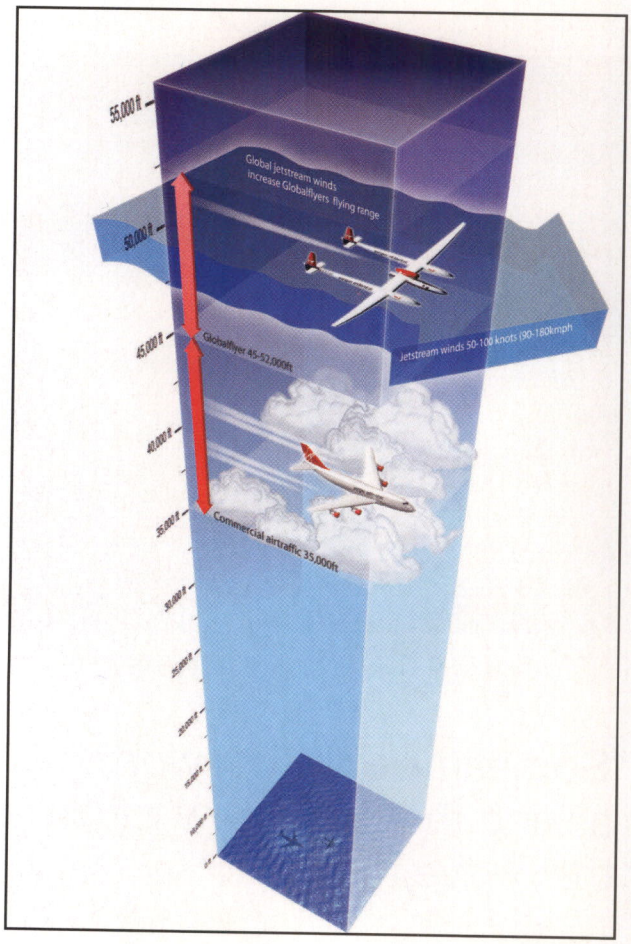


"Sometimes it's just worth asking the client how much they have to spend" **Miles Donovan**



Above: The Boy Fitz Hammond's work is prolifically used, thanks mainly to hard work spent gaining and maintaining contacts.

Left: Andy McLaughlin suggests using the latest software to improve productivity, and thereby increase your income.



Above: The more complex the job, the higher the fee, right? Not always! Knowing what your time is worth is essential if you're to negotiate properly.

Right: Andy McLaughlin has carved out a niche of stylish yet accurate technical illustrations.

Far right: Miles Donovan gets most of his work through his agent: "I'm not a businessman, I draw pictures."

for reduced rates or for free occasionally if I like the publication, approve of what they are trying to achieve or I'm simply interested in illustrating the subject matter." Miles' big break came in the music industry when, shortly after leaving Brighton University, an art director saw several of his canvases at New Designers 1998 in the Business Design Centre, Islington, and commissioned him to produce the cover of a Sneekie & Toyboy single for Warner Brothers. The commission whet his appetite for the freelance life.

Rates aren't everything for wily freelancers. "You can increase your rates to make yourself profitable, but it's more effective to increase your efficiency," says Designer Andy McLaughlin. "Use the latest software. For argument's sake, I use the latest version of *CS* – and there are lots of things in there that save me time. So although I'm charging the same price for jobs, I can do slightly more work in the same amount of time. The biggest question I get is 'How much do you charge an hour?'. But the problem with quoting like that is that a job you think may only take five or six hours could end up taking three or four days by the time the client has changed their mind and modified the brief several times."

Haggling

A freelance illustrator is constantly trying to justify to people why a job costs what it does. "Sometimes, the largest publishers have ridiculously small budgets. The worst I've ever come across was somebody who wanted a page-and-a-half illustration that involved 3D rendering, lots of *Photoshop* work and a bit of layout design, and wanted to pay £75 for it," says Andy. "You have to educate them, and say 'You're asking me to do three days' work for £75. Would you do that?' The bare-faced cheek amazes me! Everybody has overheads, whether it's your rent, mortgage, food or bills, so you have to cut everything down to your absolute costs – what you need to live. It's very easy to break it down to what you need to make on a daily and weekly basis. And then it's about trying to build in a percentage that you think is reasonable."

Illustrator The Boy Fitz Hammond (**[w]** www.tbfh.com) agrees that haggling is a skill you soon learn to improve. "To start with, a lot of commissions would just say 'this is the fee' and I'd take that for granted. You know, that's the fee! Over time you get to realise how much things cost, and you become aware of how things like page size, usage, and turnaround affect your rate." Illustrator John McFaul (**[w]** www.mcfaul.biz) agrees: "I used to charge based on how much I could exist on per day, but nowadays I try to charge by job usage. You have to be strong on that. I did a piece of work for Casio not so long ago – a banner thing that they used on the tube. They only decided afterwards that they wanted to use it on the web, so I got an extra £600 for no extra work on my part."

If you're going to go freelance and don't have any contacts, expect a famine rather

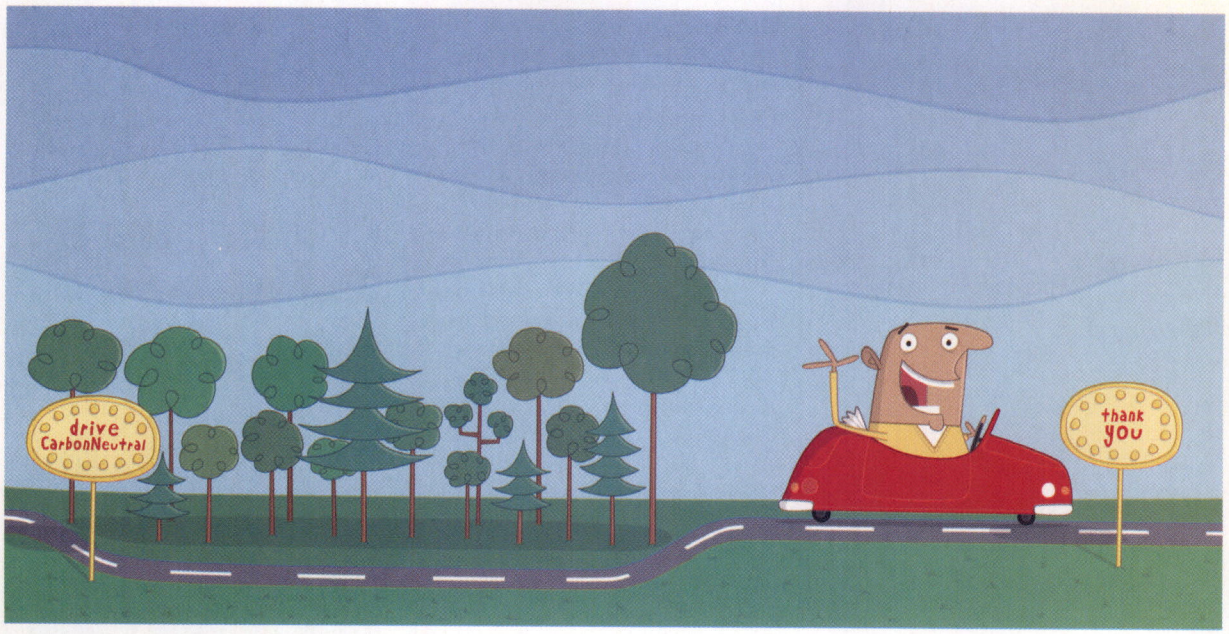
"Nowadays I try to charge by job usage. You have to be strong on that" **Andy McLaughlin**

than a feast for the first few months. The Boy Fitz Hammond found the first six months of his solo career very scratchy. "I left my job in August and it took me until October before I got my first commission. And then it was January before I had another!"

Use lean times wisely

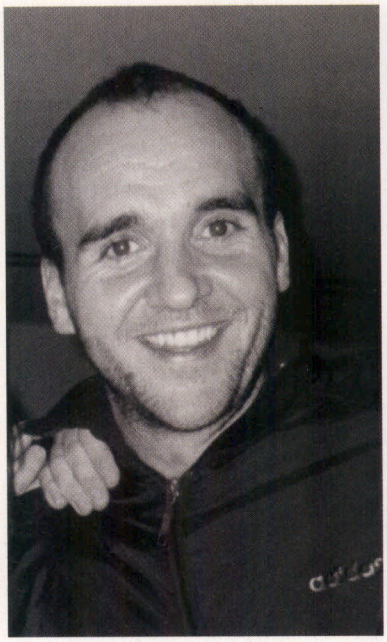
TBFH didn't waste his downtime though – he built up his website's portfolio and emailed every art director he could find touting for work. His investment paid off in spades. "I got a couple of commissions and by the time they turned up in print more were coming in. Because I didn't have proven experience, it took a couple of people to give me a shot before people were willing to place their trust in me." It's a fact of life for freelance illustrators that folk are reluctant to commission new talent for the first time. "It might be that you haven't worked to a brief before, or you've not really got experience of being under pressure. But once you get a few commissions under your belt and people know what you can do them to the right standard and get them in on time, you'll be used again," says TBFH.

If you'd rather be working than touting for business, one option is to sign up with a design agency, which puts work your way for a slice of the fee. "The majority of commissions come through my agent," says illustrator Miles Donovan. "They sort out the business side of things and take a percentage. I'm happy with that, because



Above: Before agreeing to take on a job, make sure that you know how big it will be used – and price it accordingly.

Left: When you first strike out as a freelance illustrator, every job will involve a pitch. But develop a style of your own and soon people will ask for you by name.



Right: John McFaul cites keeping in touch with his clients as the main ingredient for success.

Below: Eye-catching portfolio pieces boost your chances of winning commissions. It's worth producing work just to go on your website.

I'm not a businessman, I draw pictures." The best advice is to find an agent you like and stick with them – otherwise, says Andy McLaughlin, you spend all your time fielding quotes that never amount to anything substantial. "You get lots of tyre kickers wasting your time. I've had it many times where you spend half a day putting quotes together for quite a complex job and you never hear from them again."

Pitching

However successful you are, the secret to a long and successful career in illustration is to keep promoting yourself. With so many new illustrators leaving college and looking for work each year, illustrators face a constant battle to keep their portfolios at the top of the pile. "For me it's still a constant thing. When I get time, I'll just spend half an hour in WH Smiths looking through magazines and just taking down names of people who I can drop emails to and get my work out in front of them," says The Boy Fitz Hammond. "You can't afford to sit still and become comfortable – someone can just whack your seat out and you'll just be on your arse." Miles Donovan agrees. "If I'm not illustrating or emailing (the bane of my life – I probably spend more time in *Entourage* than *Photoshop*), I work on updating websites, promoting myself, or working for collective projects."

Unfortunately, one job that's never off the to-do list is the eternal toil of chasing payments. "I was lucky that I saved up some money before I started, but I didn't realise how long it would take for payments to come through," says The Boy Fitz Hammond. "Some come straight away – otherwise six weeks is usually the norm. Anything after that you just have to go chasing. It isn't a nice thing to do, but at the end of the day they owe you money and you deserve to get paid. If you're good enough and can work to deadline, there's always a market for your work. Knowing how to get paid for it can mean the difference between a business and a hobby!" ca-p

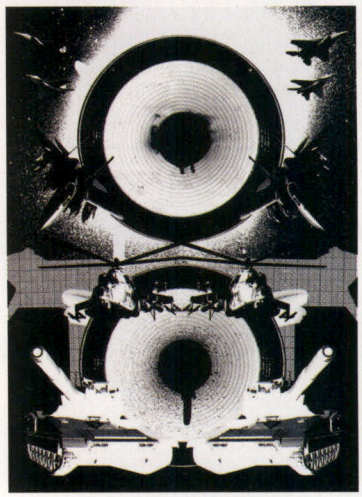
Is freelance for you?

Seasoned illustrator Miles Donovan warns what to expect from a freelance career:

"It's certainly an industry that is becoming increasingly more difficult to break into and that's just down to the number of people who are graduating in illustration these days. It's very different to ten years ago: people have finally realised they can make a living out of this.

"If you do strong work that is unlike anyone else's, it doesn't matter if you're established or not, but you need to work hard at it. I've seen some really great stuff at student shows this year. It seems people are rejecting the computer and finally focusing on the content and the media, or using the computer to their advantage rather than letting it dictate the style of work.

"I co-founded Peepshow five years ago as a way of collectively promoting the work of the people I graduated with. It's set the template for a lot of other design collectives recently and has opened a lot of doors for all of us. We are now working within the fields of art direction, animation, styling and production. I'm working on projects I'd never have imagined I'd be doing five years back."



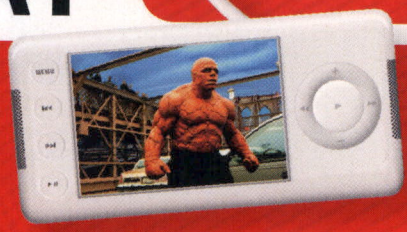
Competition is hotting up, says Miles Donovan, but if you stand out from the crowd, you've still a great chance of success.

All your Apple needs

Mac FORMAT

FIRST LOOK!

New multi-button Mighty Mouse from Apple!



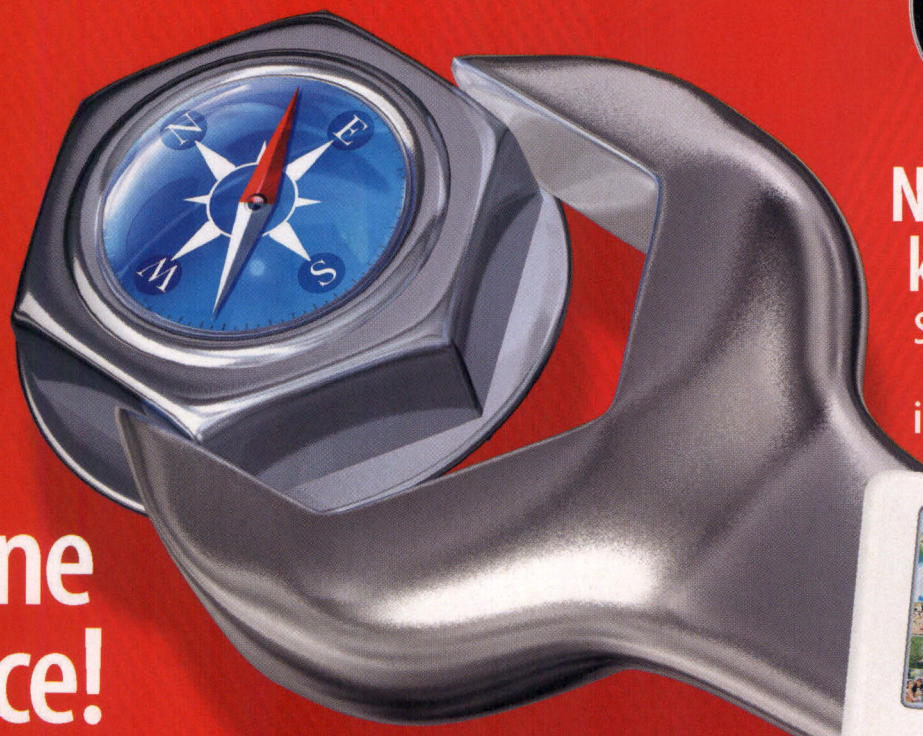
iWant one!

We predict next year's must-have Apple gear

TUNE UP SAFARI

Top 10 Tiger problems solved

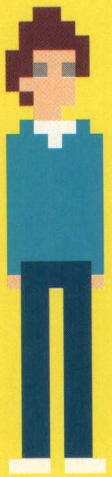
50 ways to improve your online experience!



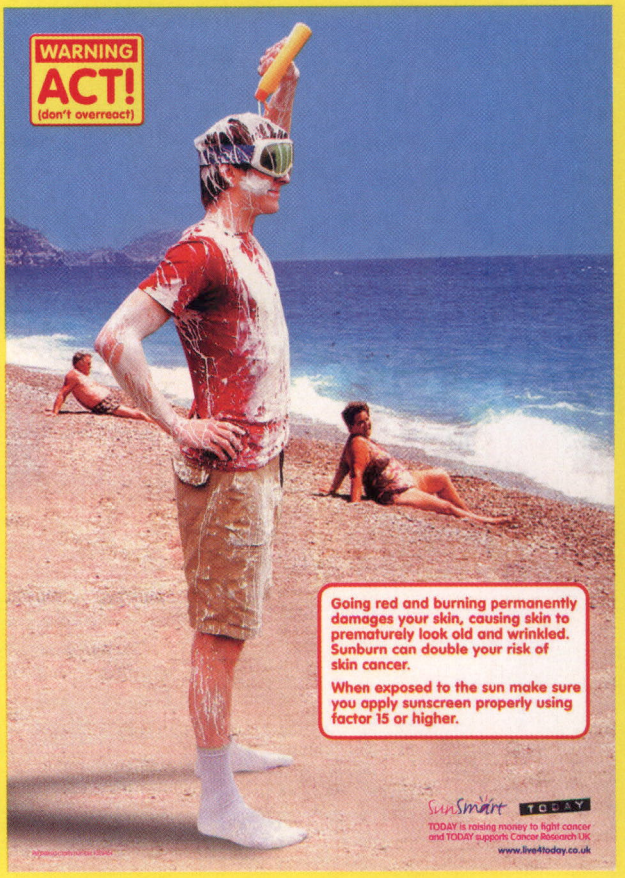
NEW Apple kit on test

Soundtrack Pro, colour 20GB iPod, and more!

ON SALE 24 AUGUST



luke purser
graphic designer


WARNING
ACT!
(don't overreact)
Going red and burning permanently damages your skin, causing skin to prematurely look old and wrinkled. Sunburn can double your risk of skin cancer.
When exposed to the sun make sure you apply sunscreen properly using factor 15 or higher.
SunSmart TODAY
TODAY is raising money to fight cancer and TODAY supports Cancer Research UK
www.live4today.co.uk

Profile

[web] www.lukepurser.com

Luke Purser

"I'm not your typical Essex boy!"

South London's Ravensbourne College has produced another crop of promising young designers this year. Spotted at the Free Range exhibition, Luke Purser's graphic design work shows a committed and intelligent approach while also drawing on an engaging sense of humour.

The youngest of three boys, Luke grew up in Basildon, Essex, a part of the world famous for reasons entirely unrelated to graphic design. But Luke was a determined youth, even then. "I was always a hard worker at school and never really got into much trouble." This paid off: "I always made sure I was top of my class and the best at everything I did." Though a diligent student, Luke is not a great one for making plans: "I find it hard to plan ahead two weeks at a time, let alone five years!" This isn't such a bad thing though: "I kind of get caught up in what I'm doing right now." That's just what you want from a designer: focus.

Showing promise

The general direction of Luke's interest was clear from an early age. Although he mentions his elder brother's move into professional football with some longing, it's clear that a visual outlet was always going to be more appropriate. "Even as a child I was very artistic," he says. "I always liked drawing and making things." This flourished through school but, "It was really art at secondary school that started my interest in design." Progressing to A-level, Luke began to "discover what graphic design was actually like."

The importance of quality teachers, although obvious, is often overlooked. Luke is happy to mention his first big influence as Gabby Oduro, "a fantastic teacher." At such a formative age, positive influences are decisive and Gabby played a blinder. "He encouraged my emerging talent in the subject," says Luke.

College of knowledge

A foundation course came next, where, concedes Luke, "I didn't have such a good relationship with my tutor as I did at A-level." By now, though, he'd built up a head of steam: "This just fuelled my determination. I learnt to trust my own instincts." An important lesson for anyone.

Luke's experience has led him to the understanding that "one person's opinion is always different to another." It seems that things can be learned through absence just as well as presence: when something isn't there you have to cope without it. "I learnt when to take the tutors' advice and use it.

This is largely how I work today," says Luke. "I've recently rediscovered my illustrative skills, and feel as though I should push this a lot further." The web also beckons: "A skill that's definitely needed as a graphic designer in today's times." Luke is keen to maintain an even keel, with no single aspect of his creative endeavours dominating the rest.

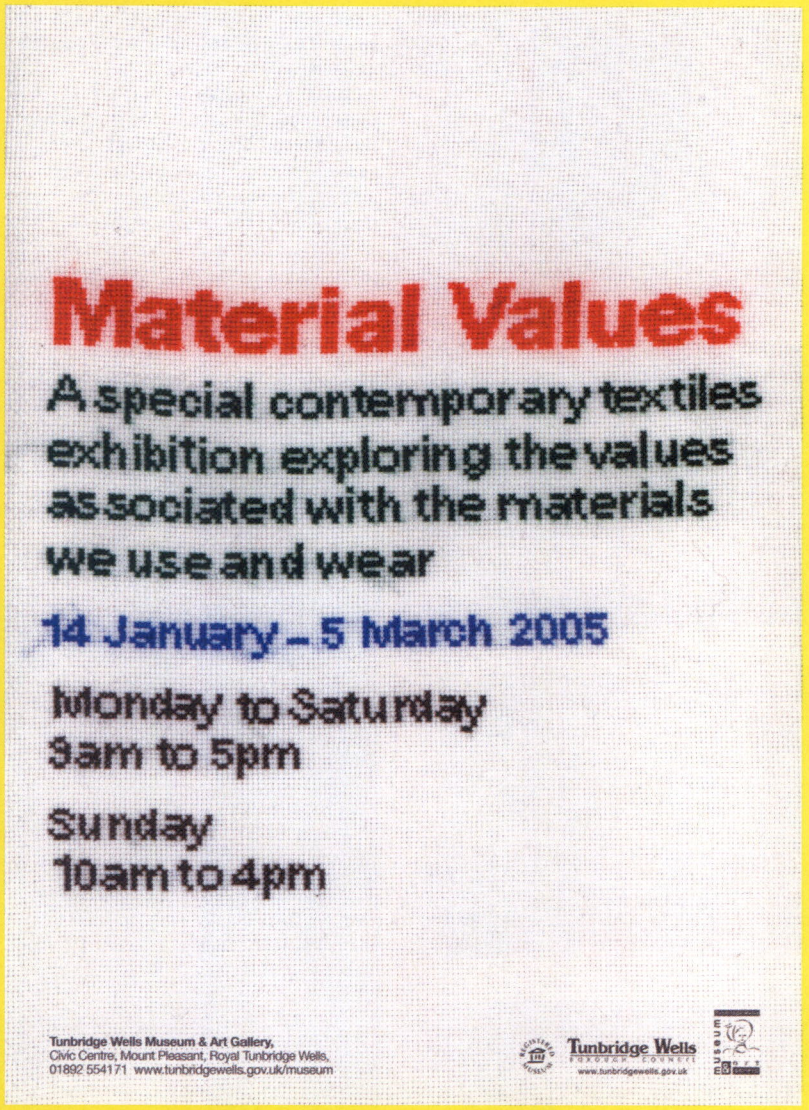
Ravensbourne

"Looking back after recently graduating," says Luke, "it's only now that I appreciate how good the course really is, and how well I've actually done there." For his last port of call Luke was lucky enough to find himself at Ravensbourne College in South London. Luke believes the reasons for Ravensbourne's strength are inherent in its structure. "Unlike most other universities," he explains, "Ravensbourne is a small design college with around a thousand students." This led to intimate class sizes: "There were only 19 students in my class and this created a close-knit community." This made all the difference.

But class size alone does not a functional designer make. "The course is very information and problem-solving orientated," says Luke. The focus is on producing thinking designers and that end is further enhanced by the choice of brief. "We never really dealt with the advertising and corporate briefs, but briefs that had a more social and ethical benefit," he says.

Style and content

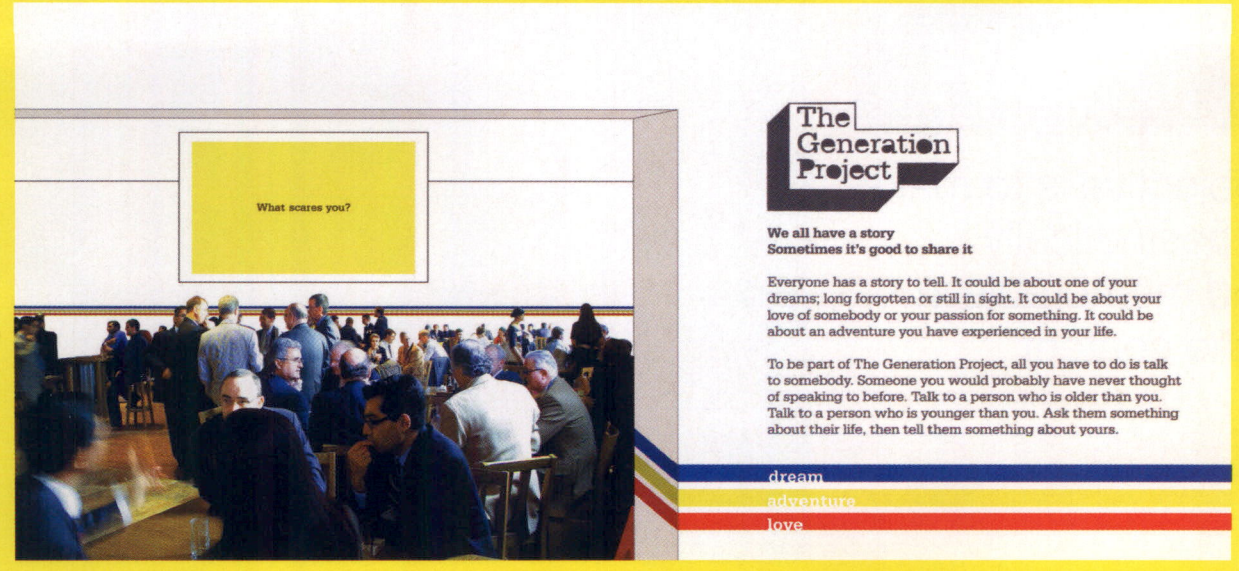
Style is a difficult thing for any artist to pin on themselves and Luke is no exception. "To be honest," he answers. "I don't think that if you were to look at two different pieces of

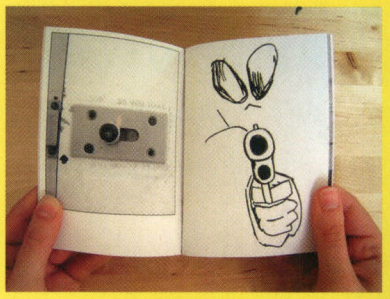

Material Values
A special contemporary textiles exhibition exploring the values associated with the materials we use and wear
14 January – 5 March 2005
Monday to Saturday
9am to 5pm
Sunday
10am to 4pm
Tunbridge Wells Museum & Art Gallery,
Civic Centre, Mount Pleasant, Royal Tunbridge Wells,
01892 554171 www.tunbridgewells.gov.uk/museum
Tunbridge Wells
www.tunbridgewells.gov.uk

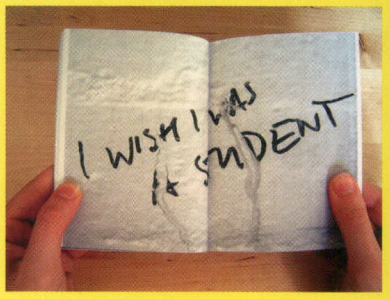
Opposite page: Part of a Cancer Research UK project, Luke tackled people's reluctance to protect themselves from the harm caused by UV radiation. "My execution," Luke explains, "raised these important issues and challenged people to Act! (but not overreact) in a humorous way."

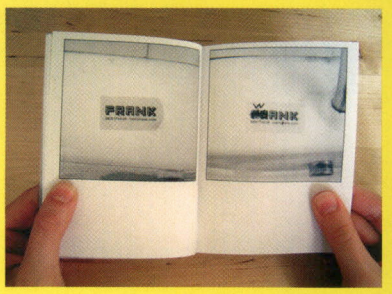
Left: For this poster, promoting the Material Values exhibition, Luke took his cue from girlfriend and fashion student Jane Spink. "The main type was hand stitched to reflect the theme of the show."

Bottom: Luke explains The Generation Project: "Taking form as an installation in a London gallery, it's about sharing our stories; stories about love, adventure and dreams – the essence of what life is about." Luke's work helped the project to bridge that gap.


What scares you?
The Generation Project
We all have a story
Sometimes it's good to share it
Everyone has a story to tell. It could be about one of your dreams; long forgotten or still in sight. It could be about your love of somebody or your passion for something. It could be about an adventure you have experienced in your life.
To be part of The Generation Project, all you have to do is talk to somebody. Someone you would probably have never thought of speaking to before. Talk to a person who is older than you. Talk to a person who is younger than you. Ask them something about their life, then tell them something about yours.
dream
adventure
love







Right: While waiting for nature to take its course, "you cannot help but read the graffiti on the walls," reasons Luke. "*Dropping the kids off at the pool* is a collection of these scribbles taken from inside the men's toilets at Ravensbourne College in July 2004." Nice.

Far right: Filling a void, Luke created a fictional organisation called Acknowledge. "Its intension was to target all perpetrators of domestic violence from all kinds of relationships into finding help and support for change."

"The main objective is to make each piece aesthetically pleasing and memorable in respect of the content"

my work, you'd necessarily recognise that they had my style or signature." Spoken like a true designer.

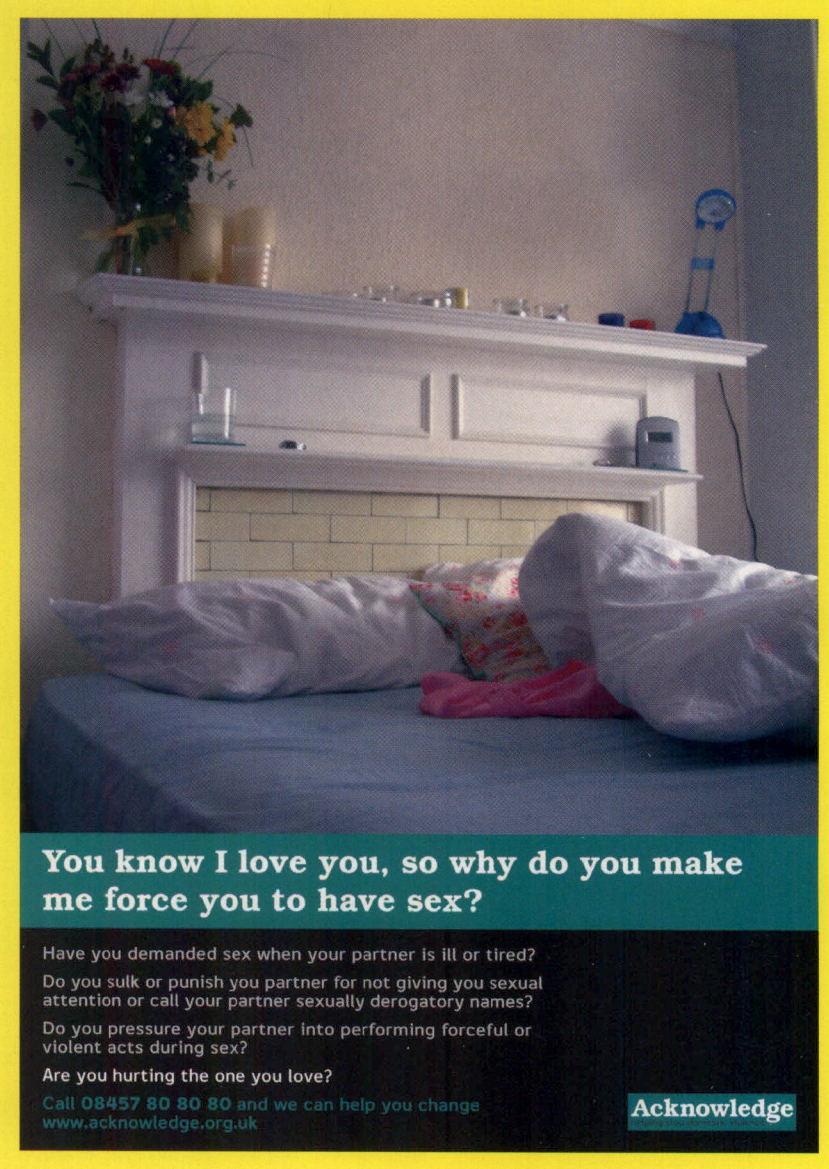
Ravensbourne has a part to play in this because "the course is not about style, but about content." This is as it should be: "My tutors throughout the years insisted that style never dictated the solution." The alternative too easily loses any sense of purpose and descends into decoration, confusing the message it's meant to convey.

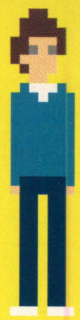
"As a graphic designer, the main objective is to make each piece aesthetically pleasing and memorable in respect of the content." Here Luke hits the nail on the head. "However," he adds, "I do believe that I have a certain way of working." That way is to concentrate on detail: "I like my work to look clean and uncluttered." Then, almost as an aside: "I'm also very anal about typography!"

Big wide world

One thing many graduates complain of is a lack of readiness for the trials of the outside world, but Luke is not among them, saying, "Personally, I feel as though I am prepared to start my search for a real job." Not just that but he even has a thoroughly modern view of the matter: "It's important to define yourself as a brand." But even a brand must have something to back it up: content. "You have to follow that through in terms of how you project yourself and your work," agrees Luke.

This isn't a fictional project any more, it's the real thing, and Ravensbourne helped: "We had numerous lectures from designers and ex-students who've discussed what it's like in the commercial world." Work placements and live briefs also featured heavily, but there really is only one form of preparation: actually getting out there. ca-p


You know I love you, so why do you make me force you to have sex?
Have you demanded sex when your partner is ill or tired?
Do you sulk or punish you partner for not giving you sexual attention or call your partner sexually derogatory names?
Do you pressure your partner into performing forceful or violent acts during sex?
Are you hurting the one you love?
Call 08457 80 80 80 and we can help you change
www.acknowledge.org.uk
Acknowledge



luke purser
graphic designer

Above: Inspired by the *Minipops* book by Craig Robinson, this is Luke's attempt at representing himself in minipop form. "I often use this as self-promotion," he says.

Above left: The Acknowledge leaflets produced by Luke, presented in situ.

Left: A member of the 'yoof' contingent browses the collected impressions of the ages at The Generation Project.

We all have a story
Sometimes it's good to share it

The Generation Project

12 May – 16 July
65 Peckham Road
London SE5 8UH

Daily 11am – 8pm
Fridays until 10pm
Bookings only on Thursdays

Admission Free

Artangel

Nearest Underground Station: Elephant & Castle, Victoria or Oval / Buses: 12, 36, 171, 345, 436 / British Rail: Peckham Rye
For bookings or further details about The Generation Project please contact 020 7543 4481 or visit **www.thegenerationproject.org.uk**

Physical things

"While growing up and doing art, I was always able to mimic, and recreate, drawings, but never had my own style." This remained true until Luke fully designed a book for his last project.

Entitled *Human Body*, this book explored fascinating facts about our bodies. This is an interesting thing about Luke: he's not content with going 70 per cent of the way. "If I was designing a book, leaflet, T-shirt or whatever, I made sure that I would actually physically make it to see if it worked."

It did work, but while Luke has found a voice in his illustration, he's determined to integrate this into his work as a whole: "I don't intend it to dictate my design work, but see it as a new tool within my design skills."

Dropping the kids off at the pool was another Purser publication. An anthology of toilet wall graffiti, Luke produced 200 bound copies and sold them around college to pay for the degree show.

Enterprise is not without its risks: "I was unable to credit myself in the book because some of the content was offensive towards the college principal. I spent weeks dodging him, and I still believe he's trying to find the culprit to this day!"

PRACTICAL Web Design

All you need to build great websites

100 pages of essential web design tips, tricks and advice!
PRACTICAL Web Design
All you need to build great websites
APRIL 2005
£5.99
BUILD AN...
Online community
Build a site that brings your visitors together
CREATE a database-driven Flash site using PHP p36
DESIGN a fully-functioning online forum p62
PUBLISH your own blog in less than an hour p50
OPTIMISE FLASH FOR SPEED!
Tweak vectors and media files for fast, smooth playback
MAKE MONEY FROM HOSTING
Earn cash in your spare time by selling web space
EXPERT TUTORIALS
Redesign your website
Beat SP2's popup blocker
Track your site visitors
60 ActionScript tips
4 FULL PROGRAMS WORTH OVER £100
SurfStats Log Analyzer SE 6.6.0.4
Flash Designer 1.5
ColorImpact 1.7
Banner Maker Pro 3
100 free stock images
10 FTP utilities
10 HTML convertors
PLUS
PC/MAC CD-ROM
Inside: Discover new design skills from the professionals!
PRACTICAL Web Design
All you need to build great websites
AUGUST 2005
£5.99
BUILD FOR SPEED
Optimise your site's performance with slick layout and design
CSS in Photoshop
Design and build a CSS-based website entirely in Photoshop
GET CASH FROM CLICKS
Choose the right affiliate scheme
50 tips for better web graphics
CREATE A COLLABORATIVE WIKI WEBSITE
Promote your site and get higher search engine rankings p36
How clean is your code? p30
Protect your site from hackers and thieves p58
Future
100 pages of essential web design tips, tricks and advice!
PRACTICAL Web Design
All you need to build great websites
JUNE 2005
£5.99
DREAMWEAVER UNCOVERED
Keep your visitors coming back for more with user-friendly design
OPTIMISE YOUR SITE FOR GOOGLE
Search engine experts reveal their site-ranking secrets
web-building questions answered p82
ANY BROWSER ANY PLATFORM
Design standards-compliant sites
SET UP SHOP
Your complete guide to PayPal
HIGH-SPEED FLASH
Build a Flash website in minutes
NEXT ISSUE ON SALE AUG 30

Design & build better sites!

Every issue of Practical Web Design is packed with features and tutorials to help you get your foot on the web design ladder

COMING UP IN THE NEXT ISSUE...

Build a successful online business
Create standards-compliant CSS
Set up your own web server for free
Test your site for speed & reliability

EXPERT TUTORIALS!

- **Create adverts in Flash**
- **Make a logo in Fireworks**
- **Build an RSS feed**
- **Take control of cookies**

COMPUTER arts projects BACK ISSUES

ISSUE 72: CODE COSB0072

COMPUTER arts projects
MOTION GRAPHICS SPECIAL
MAKE YOUR IMAGES MOVE!
100 PAGES OF TUTORIALS, TIPS AND FEATURES SHOWING YOU HOW TO:
• Design cool title sequences
• Create a broadcast-ready TV ident
• Master 3D layers in After Effects
• Make your DV look like film
• Choose the right video format
PLUS
DVD DESIGN SECRETS
MOTION ARTISTS IN PROFILE
FREE CD INSIDE
CINELOOK 1.9

MOTION GRAPHICS

Make your images move with our 100 pages of tutorials, tips and features. Step-by-step guides include creating a sharp title sequence, making 3D titles move, producing a TV ident and making DV footage look like film. Read our in-depth features on TV idents, DVD menu design, video formats and motions graphics kit. And don't miss our 30 motions graphics tips, profiles of Minivegas, Umeric, Loyalkaspar and Clusta, and our showcase of the best motion graphics artists.

CD *CineLook 1.9* full product, showreels and clips, royalty-free footage, nine plug-in demos and video training.

ISSUE 73: CODE COSB0073

WIN A COPY OF PAINTER IX! • PLUS FREE 3D SOFTWARE ON THE CD WORTH $149!
COMPUTER arts projects
THE ULTIMATE GUIDE TO CREATING...
FANTASY & SCI-FI ART
FILMIC FANTASIES
THE ART OF THE MATRIX
SPECIAL SEALED SECTION
PLUS OVER 30 PAGES OF TUTORIALS
• Build amazing fantasy landscapes
• Draw fantastic Anime characters
• Model a menacing figure in Poser
• Design an eerie goblin world
FREE CD INSIDE
MOJOWORLD 2 SE

FANTASY & SCI-FI ART

We bring you the ultimate guide to creating fantastic fantasy art. Follow our expert tutorials to: creating figures in *Poser*, drawing anime characters, colouring your fantasy figures, building landscapes, and painting an eerie goblin world. Read about the mystery of fantasy art, get a first look at concept artwork for *The Matrix* films, and meet the legendary Rodney Matthews. Plus: 30 fantasy tips, features on game and film art and a sealed section of leading artists' more risqué work.

CD A full version of *MojoWorld 2 SE* landscape creator, video training, *DAZ|Studio* (Beta) and essential fantasy resources.

ISSUE 74: CODE COSB0074

COLLECTOR'S EDITION: THE ULTIMATE GUIDE TO TYPOGRAPHY, ILLUSTRATION AND GRAPHIC DESIGN
COMPUTER arts projects
THE IN-DEPTH GUIDE FOR DIGITAL CREATIVES
FEATURING:
100 RULES OF GRAPHIC DESIGN
ESSENTIAL ADVICE FROM THE WORLD'S BEST DESIGNERS...
ON THE FREE CD

100 RULES OF GRAPHIC DESIGN

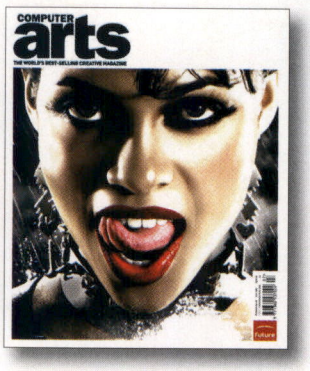
Advice from 35 industry experts. Learn the intricacies of type design from typographic icon Alan Kitching, Fontsmith's Jason Smith, type innovator Max Kisman and more. Graphic design supremos from, among others, Research Studios, Vault49 and Studio Output share their experiences. Essential advice from the most sought-after illustrators, including David Foldvari, Autumn Whitehurst and John McFaul. Plus a special sealed section containing the top ten rules chosen by, to name a few, David Carson, Neville Brody and Peter Saville.

CD *Knoll Light Factory 2 Photoshop*, plus free fonts and photos.

CALL THE HOTLINE ON: +44 (0) 870 837 4773 or TAKE OUT A SUBSCRIPTION – SEE PAGE 40

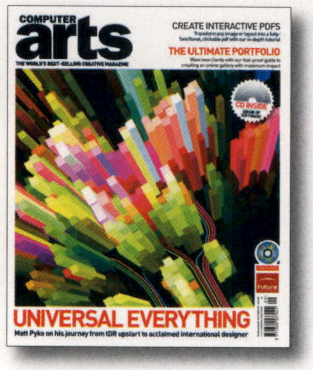
COMPUTER arts

COMPUTER ARTS, THE WORLD'S BEST-SELLING MAGAZINE FOR DIGITAL ARTISTS AND DESIGNERS, IS THE ONE-STOP SHOP FOR PROFESSIONAL ADVICE ON CREATING DIGITAL ART AND ILLUSTRATION.



ISSUE 111: CODE COB00111
Create *Sin City* effects in your DV work, inside Die Gestalten Verlag, layering techniques, abstract type and more.

ISSUE 112: CODE COB00112
Start your own studio, learn lighting and mapping tricks, turn photos into sci-fi images, latest reviews and much more.



ISSUE 113: CODE COB00113
Create the ultimate portfolio, Universal Everything profile, children's book illustration, six tutorials, reviews and more.

All back issues cost £6. Postage free in UK. Add £1 per issue for European orders. Add £3 per issue for the rest of the world.

[illustration] Clusta [w] www.clusta.com

Get a career in 3D

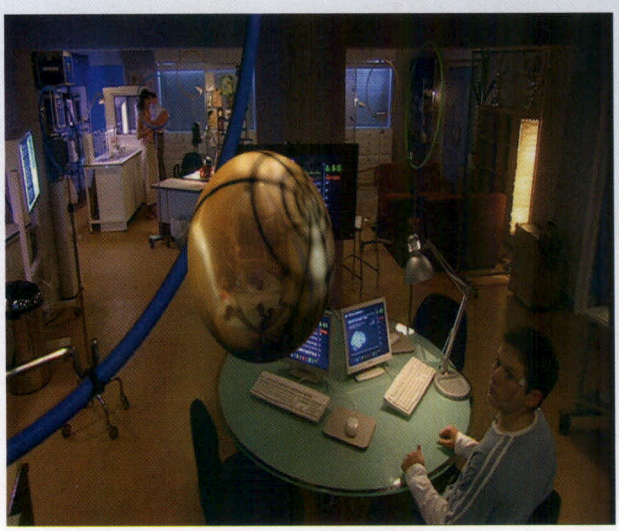
Knowing how to model, texture and animate in 3D will only get you halfway to a career in the industry. To make 3D work for you, you have to know how to pitch yourself...

Top: Darkside, whose animators worked on this AOL ad, has 12 full-time animators. There are plans to expand to twice this number by Christmas.

Middle: Duncan Brown stresses the need for freelancers to be adaptable. He takes on print and graphic design work between 3D jobs.

Bottom: Darkside produced the effects for children's series *Powers*.

Bottom, right: As a freelancer, you need a well-stocked toolbox, and Duncan Brown prides himself on being able to turn his hand to any aspect of the 3D industry.



So you've got your qualifications. You've trained for years and you know *Maya*, *Max* and *LightWave* down to the last byte. Your modelling makes *Star Wars* look like *Tron*, and your character animation makes Gollum look like Kermit The Frog. Top studios should be falling over themselves to get to you. In fact, you're mildly surprised that there isn't a limo waiting in the driveway to take you to Framestore CFC.

Time for a quick reality check. There are lots of people doing 3D, and lots of them are not just very, very good at it, but they've also already got credits on *Star Wars*, *Lord of the Rings*, and some of them even on *Tron* and *The Muppet Show*. In addition, they already know everyone else in the industry, and will get a call from one of their mates the moment Peter Jackson comes out of his latest commissioning meeting.

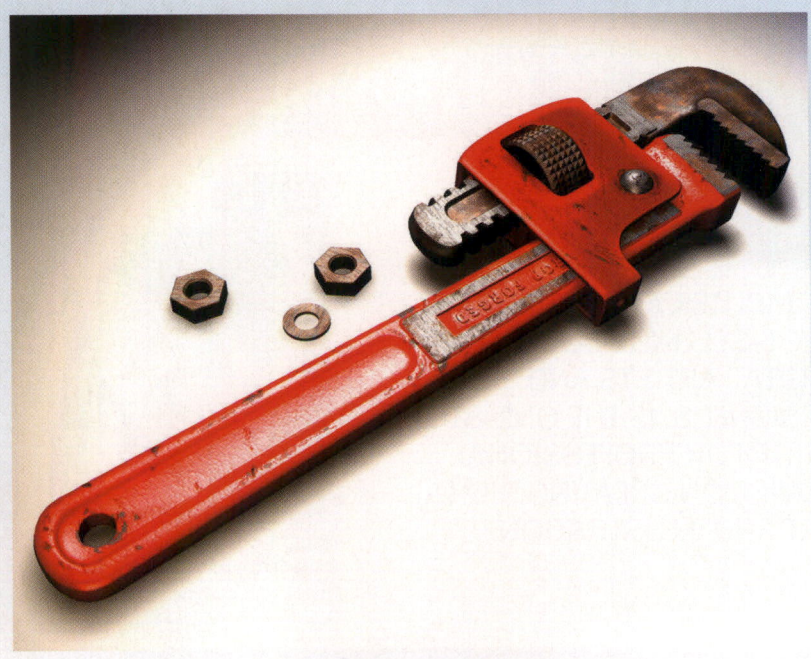
Wandering round Soho with a hopeful grin on your face might get you a lot of offers, but on balance very few of them will allow you to use your 3D skills in any meaningful way.

Securing contracts

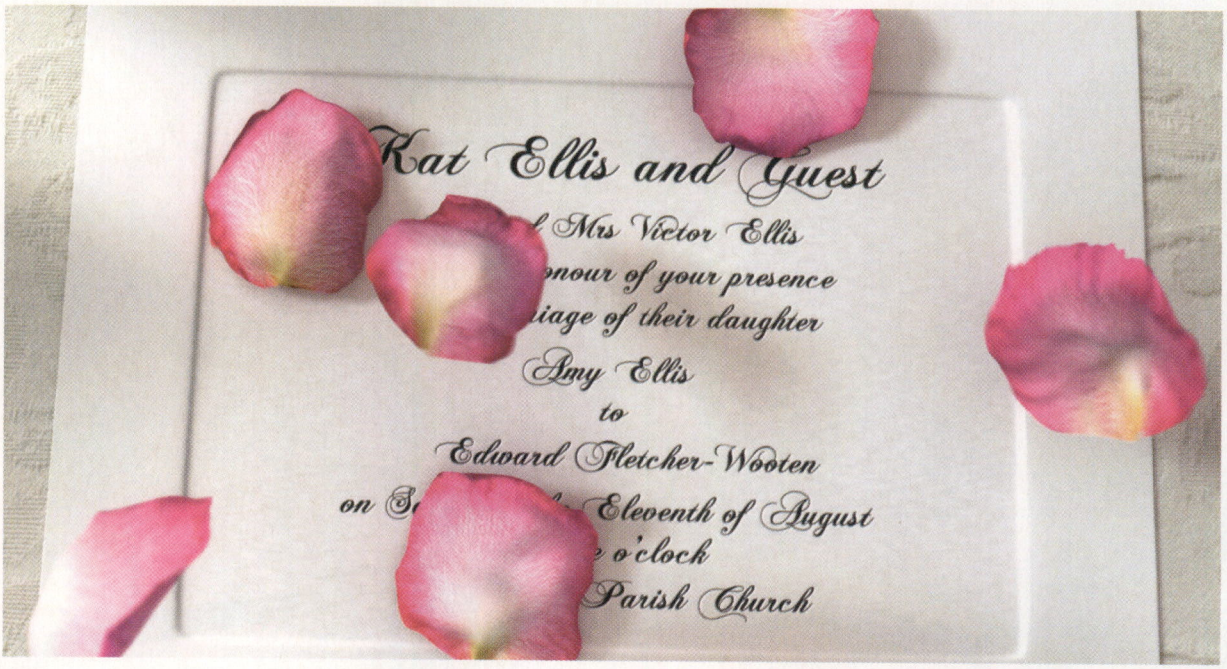
The majority of work in 3D is contract based. Large companies tend to employ more contract and freelance workers, and have them doing specific, tightly defined jobs. These companies are more established and they often get the big contracts, so have to grow and shrink to cope.

This means that to get regular work, the 3D professional has to strike a balance. Duncan Brown has been freelancing for a year, and maintains a wide range of skills. He says: "Some artists or designers believe it's best to specialise. However, some of us prefer to be the jack of all trades." Duncan continues: "I've worked as a storyboard artist, illustrator, character designer, 3D modeller, texturer and animator and have been responsible for the lighting, cameras, post-production, editing and sound on a number of my 3D animations."

A range of skills is a good selling point. Ben Heap, Head of Graphics at The Hive, says: "We have a list of regulars we take on for different jobs, depending on their



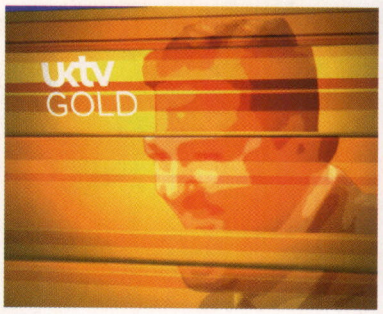
CLU_STA
3DCAREE_R
3D INITALISING
CONFIGURING



Right: It's not all logos and spaceships. Darkside increasingly finds itself being asked to create animations for movies and documentaries.

Middle: Idents and commercial branding form a big part of The Hive's work.

Bottom: The Hive created animations for the BBC's recent Africa coverage.



skillset, but the majority of experienced freelancers are generalists, which we can always supplement with skills from permanent staff."

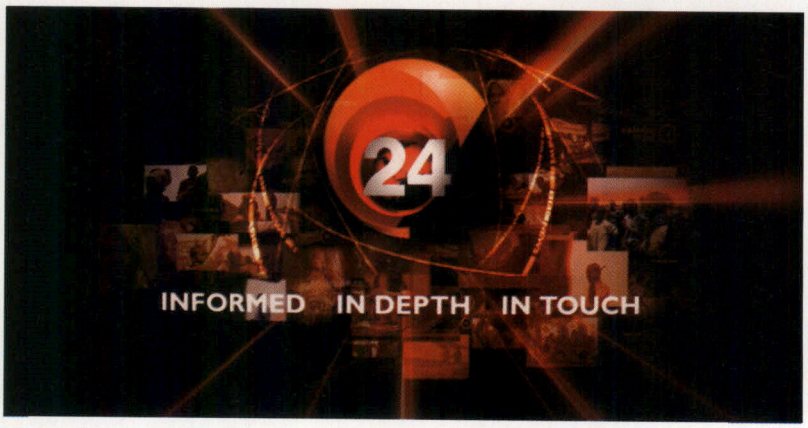
Working in house

There are those who buck the trend, such as Andy Bishop, a director at Darkside animation, who employs 12 full-time artists right now and expects to have 25 by December. "I'd rather pay animators less, but keep them on full-time so we can train them properly in house," he says. "I've heard of companies spending lots of money on freelancers for a series on which they learned a lot of new techniques, then laying them off at the end only to discover when the programme got another run that all those workers had moved on to other projects and they had to start all over."

Darkside tends to take on new artists as runners initially, letting them get a feel for the company and start to see how the work gets done in a commercial environment. "A lot of graduates come to us thinking they already know it all, but we do a lot of training work with new artists. It's one of the advantages of keeping them on permanent contracts," says Andy.

Smaller firms tend to have full-time 3D artists, but only a couple of them who they expect to be able to turn their hand to anything. "Everything is done in-house," says Rajeev Doshi, Senior Producer at AS&K Skylight. "The three of us all know how to use the software, from *3ds Max* through to *Combustion*/*After Effects* and *Premiere*, to a very high level. We're too small to specialise into tasks – everyone works on everything."

Finding this kind of work is tough. Small companies tend be more specialised and



can easily slip under the radar of the 3D artist. This is a pity because there are an awful lot of them out there looking for skilled workers.

Going it alone

If you opt for the freelance life, things can be tough. You can set your own hours, of course, but unless you keep to them, you'll quickly fall behind. You can avoid the commuter rush, but you also end up spending the working day alone. You get well paid for the time you work, but all the time you're working, you can't be looking for the next job, so there will often be lean times. For a new artist without contacts, things will be difficult unless you're happy in the role of self-promoter.

Duncan Brown says: "It helps if you have other skills – graphic design or print design, for instance – that you can use to get bread-and-butter work."

There's also the problem of how to set your rates. Adam Sharp, a freelancer of five years' experience, advises newcomers not to undersell themselves just to get work.

"Working for very little or no money is a big mistake. The client won't pay you any more for the next job. Later on down the line the client that paid you very little will do the same to everyone else."

Knowledge of the job and the client is the key. "I try to get as much information from the client on what's involved, budget, time and so on, then work it out from there. There are always negotiations," says Adam. The rule of thumb appears to be that if the employer accepts your first offer, it was probably too low.

Show off

No matter what the job, the centrepiece of any application is the showreel. Ben Heap sees a lot of showreels, and many include the same mistakes: "Spaceships or work inspired by sci-fi films. Long animation pieces with the emphasis on story rather than technical skill. Excessive use of lens flares, and work that is too grungy, lyrical or ambitious in its attempt to integrate live action." These are all complete no-nos in Ben's book.

He's looking for skill and range, not a story. In addition, he's looking for a showreel that's applicable to the job he's trying to fill, and being primarily involved in branding ›

Ten tips for a great showreel

1. Keep it short. A good showreel shouldn't last any longer than three minutes.

2. Don't nick others work. 3D's a small world, and if you say you worked on *Tomb Raider*, your potential employers will know somebody who actually did.

3. Don't over-polish. If you've got great modelling skills, don't make a half-arsed attempt to texture, light and animate them just to get some action in your showreel. Just put them on a flat surface and slowly spin them round.

4. Show your skills. If you want to be a character animator, put in some character animation.

5. Be clear. Particularly about what part you played in each clip. Are you just showing off your lighting skills, or did you model everything from scratch?

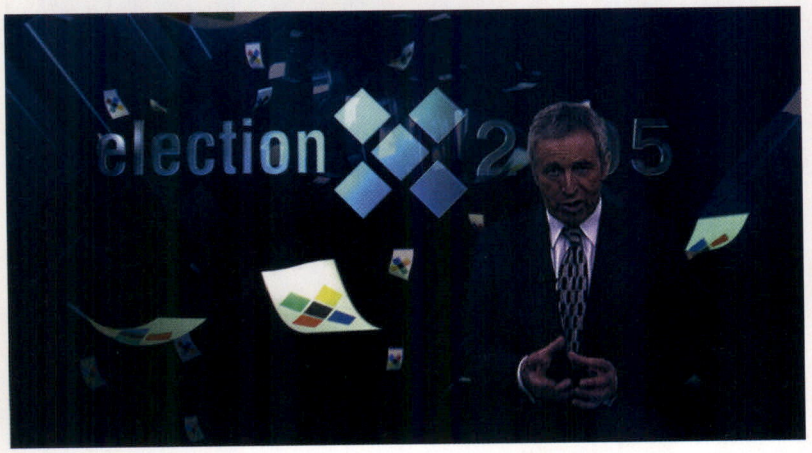
6. Make sure it works. You can send your work in any number of forms, but if it's on a stuttering DVD, or won't play on a Mac, or needs a pair or 3D glasses, it won't be watched.

7. Get it to the right person. A bit of research before you send out your work will pay dividends.

8. Follow it up. Most people in the industry are too busy to look at your work immediately, but there's no reason why you can't give them a nudge every so often to make sure they've got it and it's on their list of things to look at.

9. Focus. Architects won't want to see a lot of character animation. Likewise, somebody creating an advert for Toilet Duck isn't going to be interested in TIE fighters. Keep a few edits of your showreel for different types of client.

10. Keep updating. As you get credits, put them in your showreel, and ruthlessly weed out anything that's not up to scratch. Keep it fresh and make sure it displays the latest trends in the industry.



Left: Duncan Brown's 3D work comes from many quarters. This shot was created for specialist TV company Gamer.tv.

Top left: Flying slugs can be a nuisance, but this kind of advertising work, from The Hive, is what supports most of the big effects houses.

Bottom left: ITV's graphics for the election were realised by The Hive, which has a mixture of in-house and freelance staff.

and commercials, that often means showcasing work which new graduates wouldn't think of including. "I'm likely to be impressed by work that has a commercial slant such as pack shots or simple still life. Anything that shows flair or a keen eye for design or detail. The best way to impress a company that works a lot in commercials or on-air branding is to show something along those lines."

When you offer your showreel, don't expect unreserved praise – expect questions and criticism. That's often the only way an employer can see how you'll work in a real environment. "We're very wary of people who don't take lightly to criticism of their showreel," says Ben. "Right or wrong, it's something they'll have to do as part of their job and clients can be a lot more unforgiving than the people you work with."

Andy Bishop stresses the need for artists to demonstrate focus in their showreels. "If I'm looking for a character animator, I don't care if it's just bones, but the animation has got to be as good as *Shrek*. If you want to convince me you can model, don't hide your mistakes with texturing and shadow, show me models untextured, and lit with ambient occlusion."

Networking

The vast majority of work, whether it's contract or freelance, comes through personal contacts. Time and time again you hear: "Well, I was working on this other project with X and when he went on to his next project he invited me along too" or "I happened to be in a pub with Y and she mentioned that her boss was pitching for the Z contract so I gave them a call on the off chance."

The media in general, and 3D in particular, is one of the most incestuous, contacts-driven industries on the planet. You can have the best showreel in the world, but it's not going to get you a job ahead of somebody's mate.

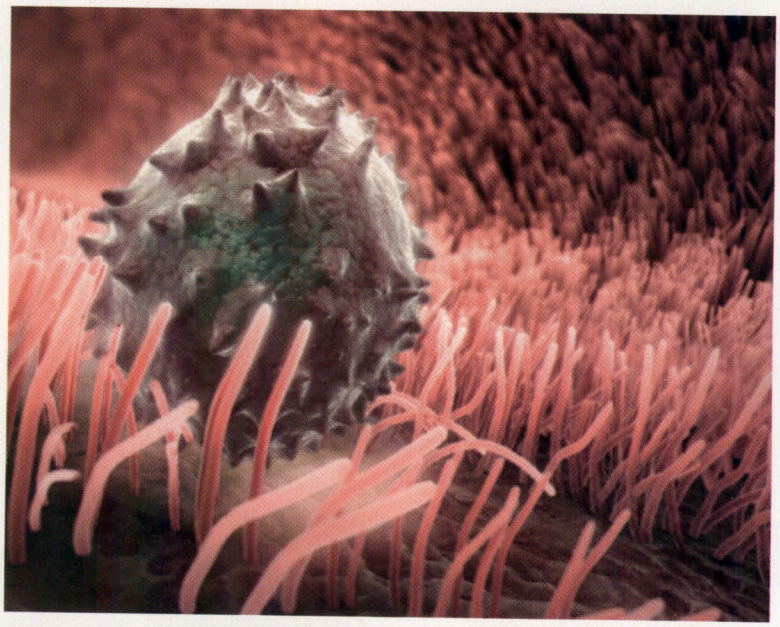
So where does that leave the skilled newbie with no contacts? It leaves them needing to get some, and needing to recognise that it's a priority to do so. That doesn't mean shameless schmoozing – which just irritates people – or wild publicity stunts. It just means investing some of your energy in knowing who's doing what and where, and being prepared to be a runner while you learn what's what and how the industry works.

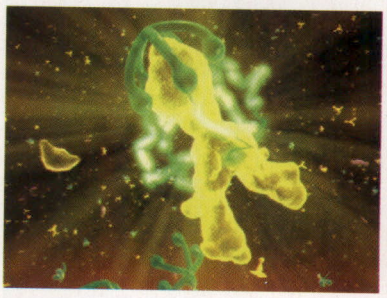
Remember which artists worked on the effects for the Gorillaz last video, or who comes up on the credits for *Doctor Who*. That way when you meet them in the coffee bar at Framestore CFC while waiting to hand in your showreel, you'll have something to talk about – they're all excited about their latest creative job and will want to share. They'll be happy to chat because nobody gets into this industry by accident and the chances are you'll have found your next job while your showreel's still gathering dust in somebody's in-tray. cap

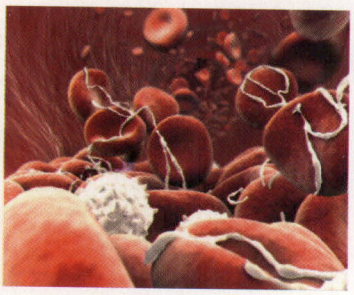
Medical animation

3D doesn't start and end with videogames and film effects. There is a whole range of other opportunities and careers out there for the skilled artist and they're not all obvious. Rajeev Doshi (pictured above) is the Senior Producer at AS&K Skylight, a small company producing medical animations with *3ds Max*. "What I've always looked for is the certain something that shows an eye for detail. Such people are thin on the ground and I try to snap them up when I find them!" he says.

Skylight's animations are unusual in requiring no character animation, but requiring lots of organic modelling, procedural texturing and a thorough knowledge of particle systems. "There's an animation of blood cells in almost everything we do," says Rajeev.

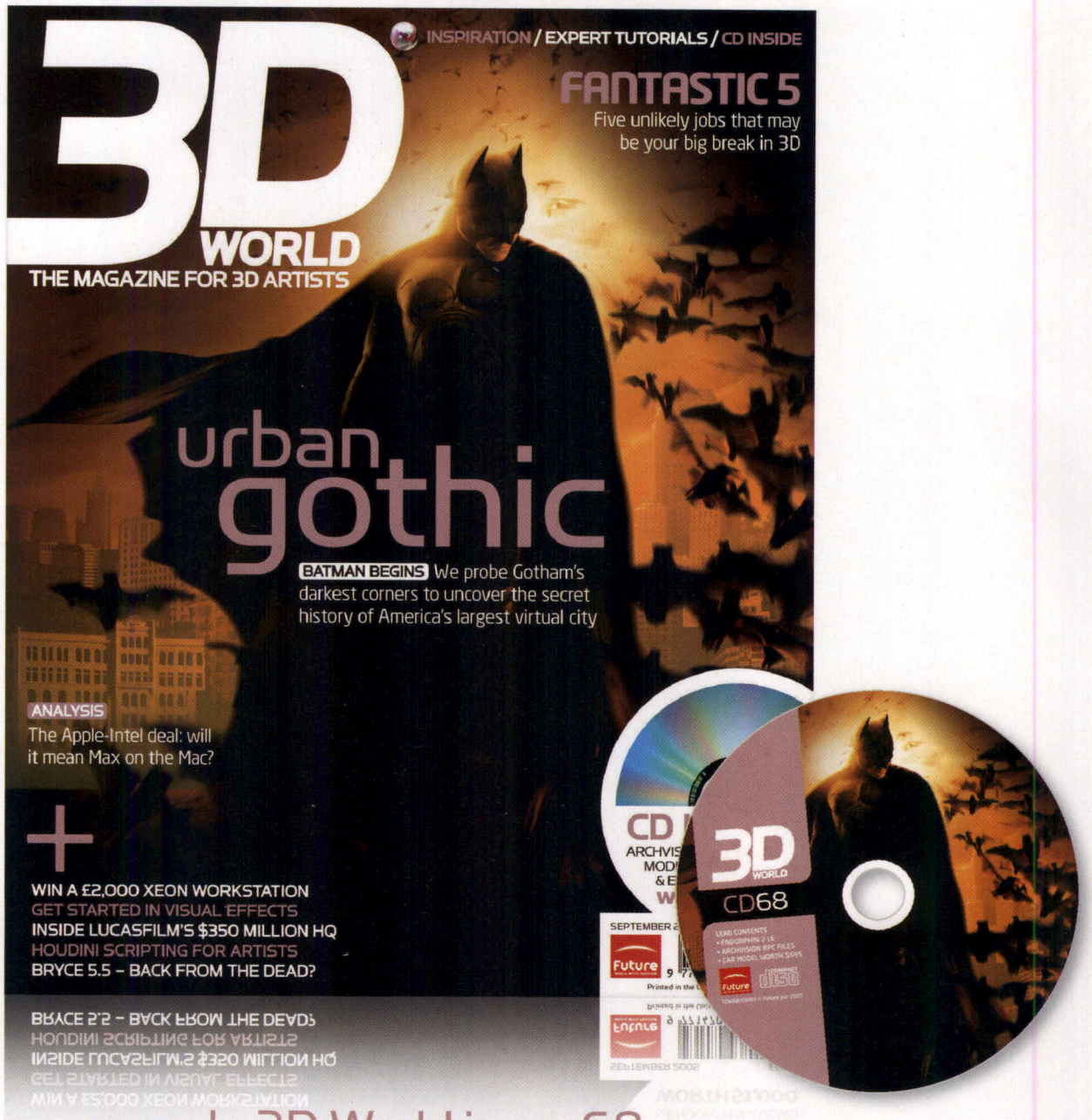






AS&K Skylight produces medical animations. It's a highly specialised market where detail is as important as creating beautiful imagery. Procedural texturing and particle systems play a big part in the work.

MOODY
MENACING
MAGNIFICENT


3D WORLD
THE MAGAZINE FOR 3D ARTISTS
INSPIRATION / EXPERT TUTORIALS / CD INSIDE
FANTASTIC 5
Five unlikely jobs that may be your big break in 3D
urban gothic
BATMAN BEGINS We probe Gotham's darkest corners to uncover the secret history of America's largest virtual city
ANALYSIS
The Apple-Intel deal: will it mean Max on the Mac?
+
WIN A £2,000 XEON WORKSTATION
GET STARTED IN VISUAL EFFECTS
INSIDE LUCASFILM'S $350 MILLION HQ
HOUDINI SCRIPTING FOR ARTISTS
BRYCE 5.5 – BACK FROM THE DEAD?
3D WORLD
CD68

In 3D World issue 68

Gotham: the making of the world's largest virtual city
Five unlikely jobs that could be your first big break in 3D
On CD: endorphin 2 (exclusive trial) & RPC content worth $325

THE MAGAZINE FOR 3D ARTISTS

www.3dworldmag.com

PORTFOLIO
Cabin baggage 1
ORIENT LINES
J.A. STITT
S
ORIENT LINES

[illustration] GR/DD [w] www.grdd.co.uk

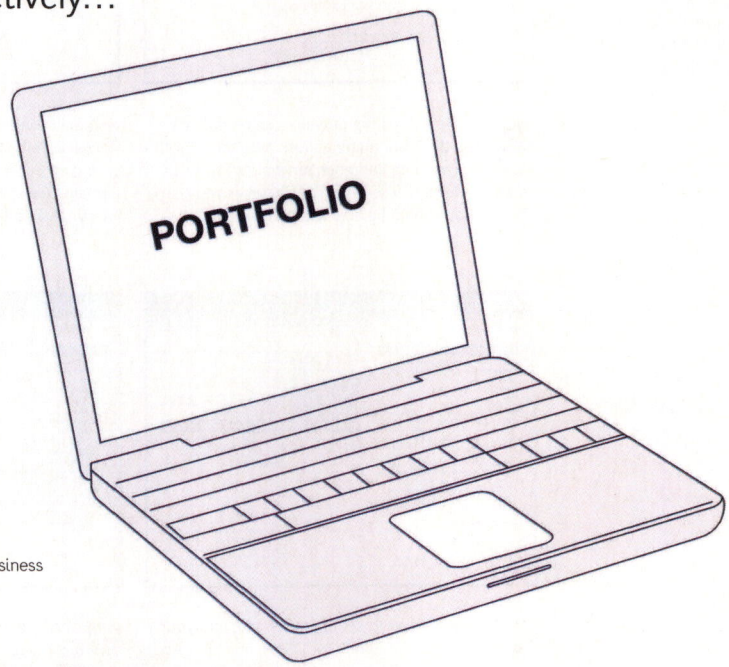
Create a web portfolio

Follow our hassle-free guide to showing your work on the web quickly and effectively...

Ever needed to show a prospective client your work remotely? If so, here's the solution. It's easy to set up, quick to maintain and completely customisable to fit into any new or existing website.

We'll be using PHP with a mySQL database, and because it's open source there won't be any large licensing fees. This tutorial also takes you through obtaining hosting as well as uploading your files when you're ready to go live.

The layout we're going to use is completely flexible, so don't be scared to experiment with different positioning to suit your style of website. The CSS styling enables you to change the layout completely just by changing one file, which you'll find on the CD.



Expertise provided by Chris Southgate, Internet Business Solutions Developer at Vibe New Media, [w] www.vibenewmedia.com.

All the components needed to complete this tutorial can be found on the *Computer Arts Projects* CD75 in the Software\Tutorials\Tutorial files\Tutorial files\All\Web portfolio folder.

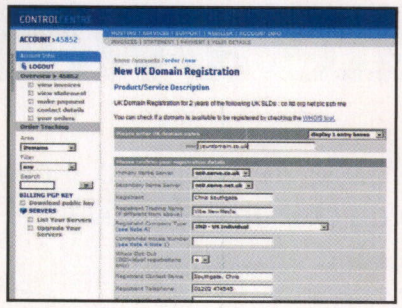
Part 1: Getting started

Lay the foundations properly and everything else will follow easily...

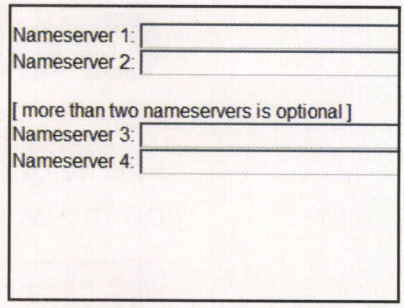
Getting support

Each hosting provider sets up its hosts differently. You'll need to make sure that 'index.php' is set as a home page (DirectoryIndex) in your server's httpd.conf configuration file and ensure the php module is enabled for Apache. There's obviously no space to explain this for every server on every host, so we recommend asking your hosting provider's support teams.

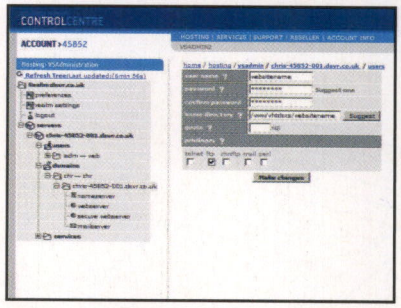
1 Choosing a hosting provider can be difficult when there are many options available. For this tutorial we're using Designer Servers (**[w]** www.dsvr.co.uk), but the choice is yours. Whatever you choose, you should be able to sign up online.



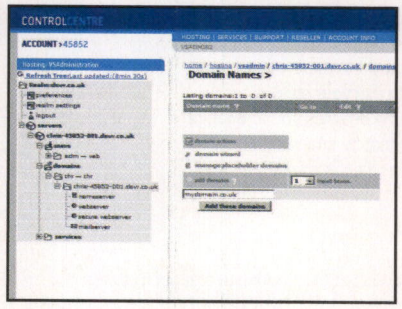
2 Following the simple DSVR hosting sign-up, wait for your confirmation email and log into your control centre. From here you can purchase a domain. You can also do this with a third party, but we suggest you stay with one supplier for simplicity.



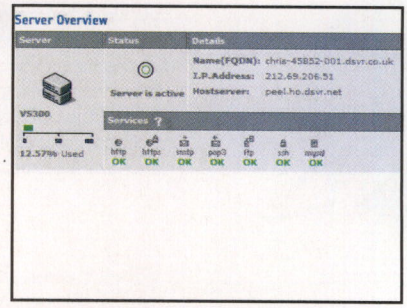
3 Once you've bought the domain, you need to tell the other users on the web where the domain should be served from – this is called the nameserver address. Generally, the provider of the domain name will set the nameserver to its own hosting company, but you should be able to change this easily.



4 Now you need to set up a user. Log into your admin area, VSAdmin for DSVR, and click Add User. Choose your own user name and password, and make the home directory something logical (/www/vhtdocs/mysite). Give it FTP permissions.



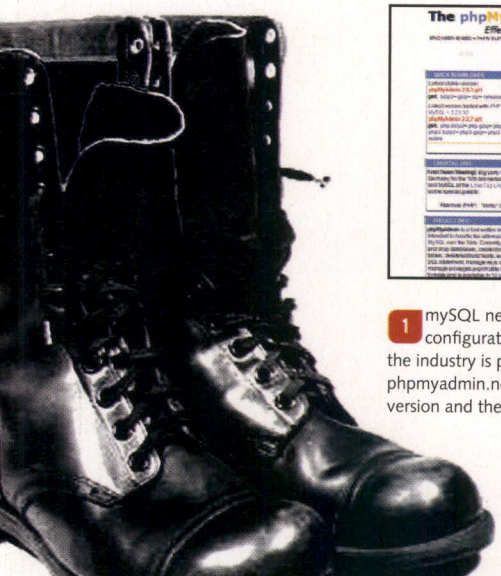
5 Once a domain is pointed at a server (this can take up to 72 hours) and a user is in place, you need to configure your server. In your admin area, add your domain to the web server. Use the same directory as above for your web directory. You then need to reboot the server.

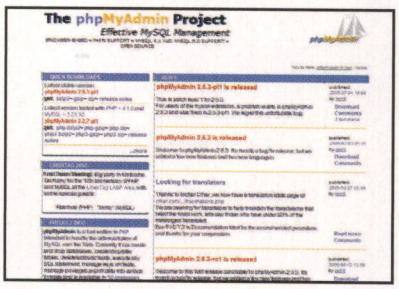


6 Some servers have mySQL enabled by default but many don't. Often it's quickest just to submit a support ticket to the support team or telephone for support, because enabling mySQL is different for every host. You can usually find documentation on the support systems too.

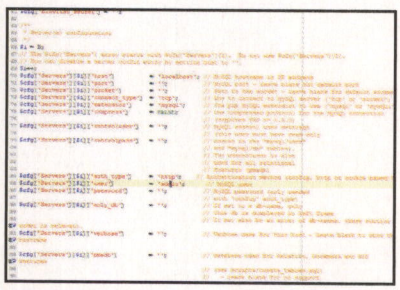
Part 2: Database fun

This can be tricky, but your host should be able to help you with any problems...

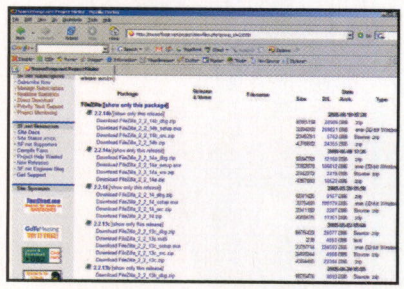




1 mySQL needs a separate tool for its configuration, and the preferred one across the industry is phpmyadmin. Go to **[w]** www.phpmyadmin.net and download the zip of the latest version and then unzip it to your hard drive.



2 You need to configure phpmyadmin for your host, and each one is different. Open the config.inc.php file in the phpmyadmin directory and set the auth type to HTTP and the user name and password as per your host's documentation. For DSVR, the standard is 'admin' with no password.

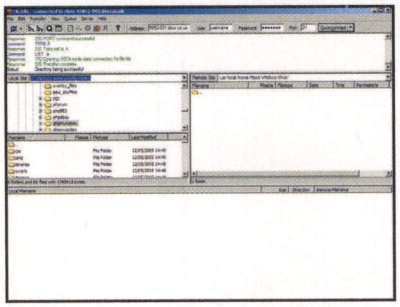


3 Now you need an FTP client to upload phpmyadmin to your server. If you don't have an FTP client already and are using Windows, nip over to **[w]** http://filezilla.sourceforge.net and download FileZilla.

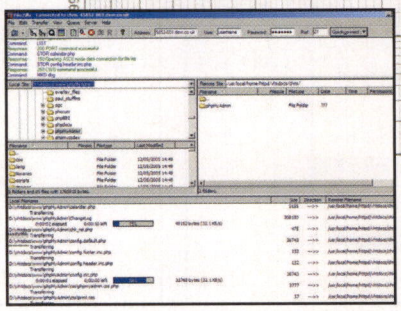
Database fun continued...

Keeping secure

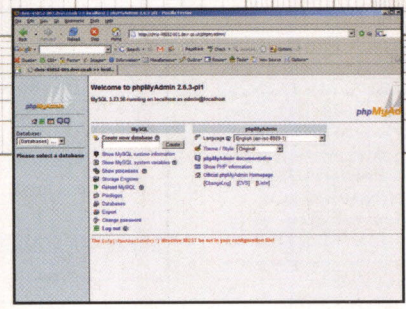
Make sure you have a secure password for the mySQL host. If your initial password isn't secure, you can change it in the privileges section of phpmyadmin. To do this you'll have to go back to the phpmyadmin config file, change the settings to the new password and re-upload that file.



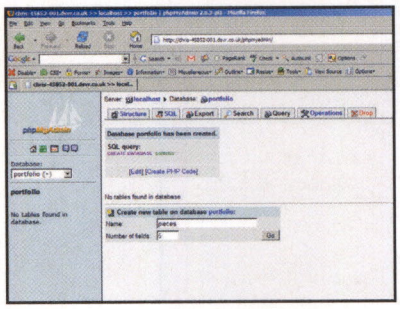
4 When you've downloaded and installed your FTP client, type your domain name into the quick connect box, along with your user name and password for the users that you set up. Hit Connect and you should see a pretty self-explanatory directory tree.



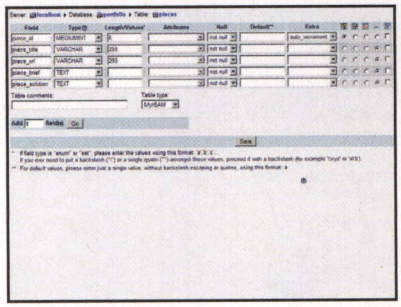
5 Locate the phpmyadmin directory on your hard drive and drag the files up to the server. Depending on your connection, this could take a while, but once it's complete you should be able to access phpmyadmin by going to **[w]** http://mydomain/phpmyadmin.



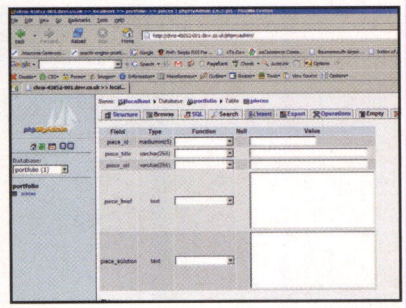
6 You should be prompted with a user name and password box. Enter the user name and password you entered into the phpmyadmin config file earlier. Here you have full access to the mySQL server.



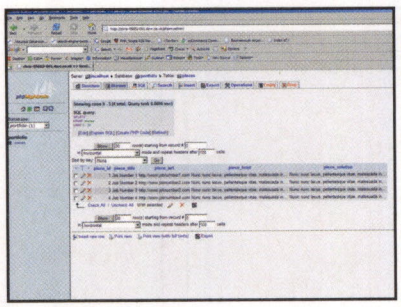
7 Now it's time to start the database. In the 'Create a new Database' field type 'portfolio' and click Add. In 'Create New Table' type 'pieces' and enter 5 in 'Number of fields' or click on SQL and choose a file upload. Locate the SQL file on the CD and hit Go.



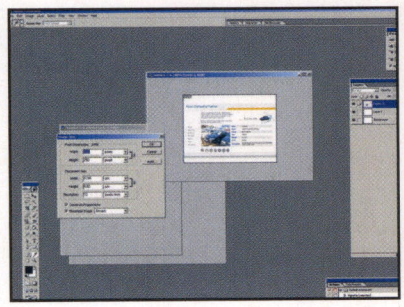
8 With the field choices now available, refer to the database layout above. The idea is to have the piece_id as a unique key which is automatically increased for every record.



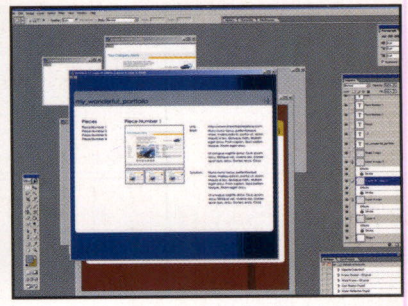
9 When the table has been created, you can start adding your work. Just click on the Insert link and you're presented with a form to enter two records. Now's a good time to go through and start that data input. Just don't enter a piece_id because the server does this for you.



10 Once you've entered your records, take some time to look at the browse area. From here you can edit (the pencil icon) and delete (the cross icon) all of the records you've entered. It also gives you a summary of the number of items there.



11 Every piece will have three images, and three selector thumbnails. Create three large images and three thumbnails for each piece following the naming convention "portfolio< piece_id >_<1, 2 or 3>.jpg" and "portfolio< piece_id >_<1, 2 or 3>thumb.jpg" respectively.



12 The next step is to create a design for the main page, but this isn't really necessary if you're just inserting this portfolio into another site. A quick mock-up in *Photoshop* will suffice. Here is the layout we'll create, but, as you'll see, this portfolio is very adaptable.

Part 3: Core coding

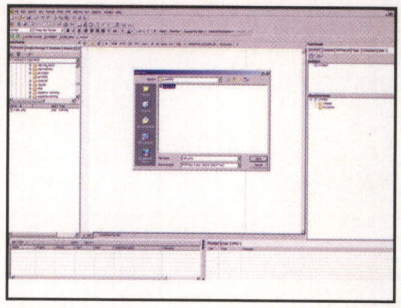
We'll show you how the code supplied on the CD works...

The right text editor

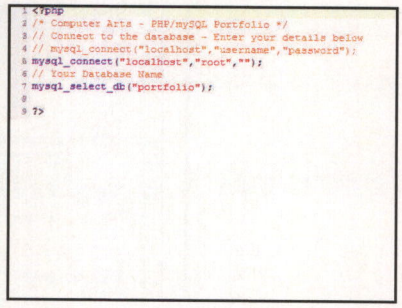
Although any text editor can be used to write the code, it's often wise to use one that includes web syntax highlighting. These types of editor can recognise key language components and group them together. Many packages also have site project management options – this can be great for a large project, but since this is only one page, it's not essential.

Understanding arrays

The concept of an array can be hard to grasp, but it's easy when you think about it. If you liken a value (or variable) to being a unique sugar-coated chocolate bean, then an array is a packet of the sugar-coated beans from which you can call any one unique bean.



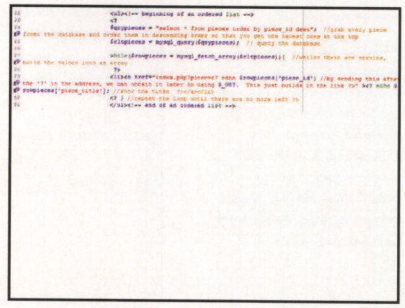
1 If your parent site is already created, you can skip this part, but what we're going to do is create a new web page. This can be done in any text editor except a freeware package. Check out **[w]** www.mpsoftware.dk. Create a new folder on your hard drive called portfolio and a file within it called index.php (you'll find this on CD75).



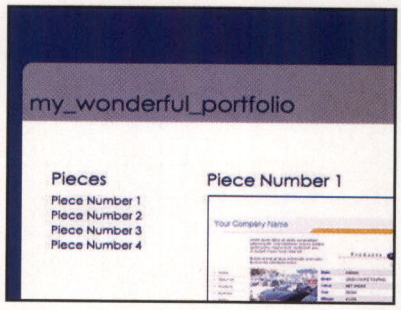
```
<?php
/* Computer Arts - PHP/mySQL Portfolio */
// Connect to the database - Enter your details below
// mysql_connect("localhost","username","password");
mysql_connect("localhost","root","");
// Your Database Name
mysql_select_db("portfolio");

?>
```

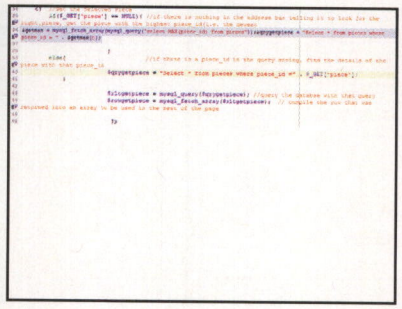
2 The page is structured from top to bottom, left to right, so let's start at the top and look at how it works. First, connect to the database using the top commands mysql_connect and mysql_select_db.



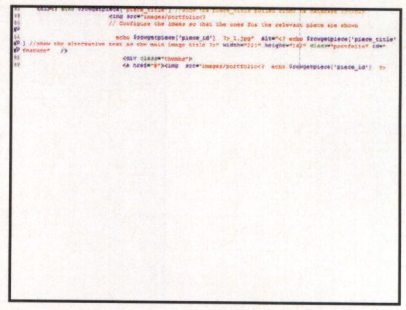
3 Now you have to generate the list of pieces, and because you need to keep on selecting the piece name from the database, you need to put it in a loop. All that's being said in this piece of code is: first, get the results, and while there are results, output them to an array.



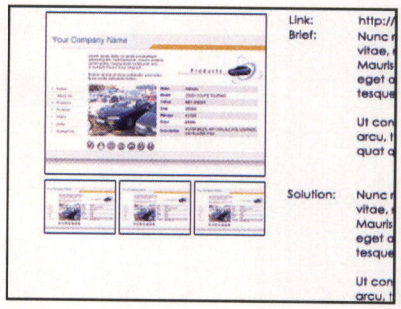
4 The loop begins at line 24 and continues to the '}' at line 30, and that is the part being repeated. The repetition causes more and more list items to be added to the unordered list until there are no more records in the database to be added – at which point it moves on.



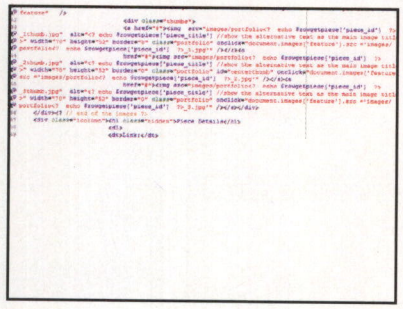
5 Naturally, the first project we want to appear is the newest one, which will be the one with the highest piece_id if a link has not been clicked. Lines 36-40 decide if this is the first page or a clicked link and change the query to suit.



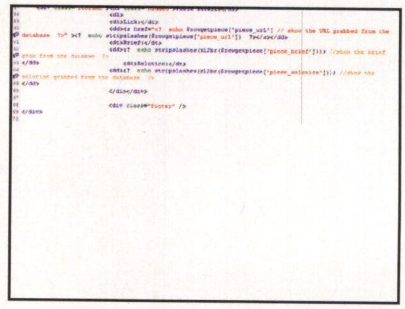
6 You need to include that big picture which needs an id all of its own. This is to enable you to change the image source using JavaScript. This way you can set up the onclick attribute of the thumbnails to switch the large images using "document.images['feature'].src" (line 53).



7 Next you need to sit the three thumbnails in a div underneath the main image. To achieve this, simply open a layer under the main image and use the tag while giving these images, along with the main featured image, the same class ("class='portfolio'").

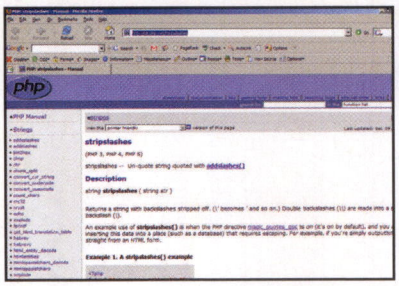


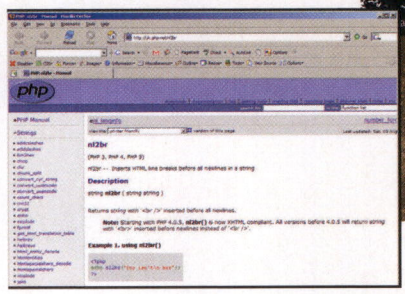
8 Making the switch is easy. On each of the thumbnail images, give it an 'onclick' attribute of "document.images['feature'].src ='images/portfolio<? echo $rowgetpiece['piece_id'] ?>_X.jpg" where X is 1, 2 or 3 depending on the image number.

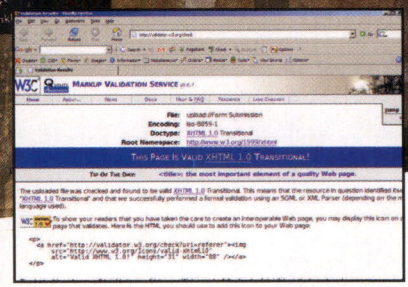


9 To show the information about the piece, use a definition list (<dl>). So in the code, state a title (for example, The Brief) and then elaborate on it with a Definition using the <dt> and <dd> tags between lines 60 and 66.

Core coding continued...







10 To avoid trouble with data input into the database, PHP will automatically insert slashes before certain characters to let them be 'ignored'. But using the stripslashes() function soon gets rid of those pesky escape characters. This can be seen on line 60 and at **[w]** http://uk.php.net/stripslashes.

11 With large text fields like the brief and solution, it's important to turn the new lines in the data entry into something that can be understood by the browsers. Use the nl2br() function around the piece of data to convert the new lines automatically as seen on line 62. (**[w]** http://uk.php.net/nl2br)

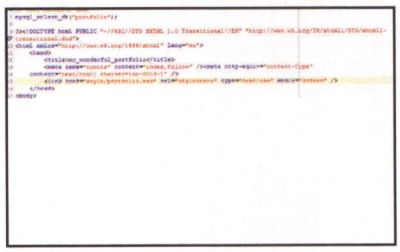
12 Before we finish looking at this part of the code, don't forget the footer. Because layers are floated to the left, you need the footer to 'pull' the white layer down. Make sure that any amendments you make are validated, by testing the file at **[w]** http://validator.w3.org.

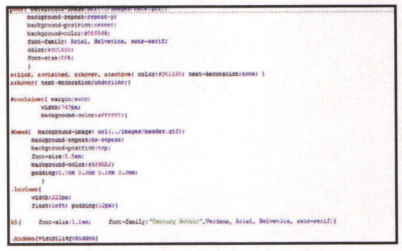
Part 4: Pure styling

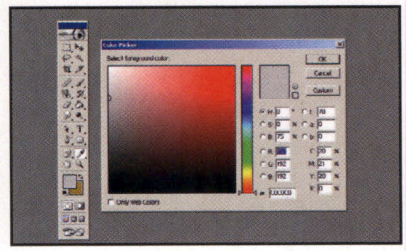
Now that everything's in order, let's give it a bit of a make over...

Cascading style sheets

Using CSS to style web pages can be tricky at first but ultimately gives very good levels of flexibility. On any one page, you can have unlimited items of the same class, but only one item with a particular ID. Because of this, you can apply one style to any element designated to a certain class, which is, in essence, what we're doing to the small thumbnails.







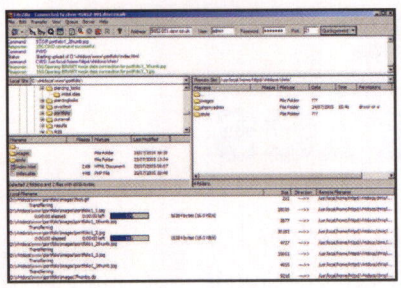
1 When using CSS, all of the content is stored separately to the styling information, but you have to make sure that there's a proper link between them. On line 15 you can see a link statement. As long as you have this, the style sheet will be applied to the content.

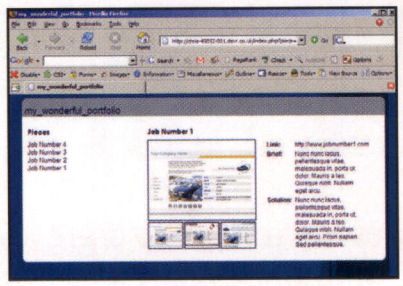
2 If you open up the portfolio.css file, you can see not only the styling information but also the information about the position of the elements within the page. The nice thing is that you can change things in this file without the possibility of destroying the content.

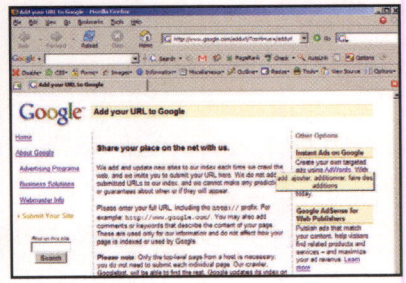
3 Colours are interesting in the CSS document because they're coded using hexadecimal colour codes. To find a hex code for your colour, go into *Photoshop*, select the colour and double-click it on the colour palette. The six figure alpha-numeric code is the 'hex-reference'.

Part 5: Pure styling

Finally, find out how to get your portfolio on the web...







1 Re-open your FTP client and connect to the site again. Then upload the new files and folders to your web server: index.php, the style directory and the images directory, which includes all of your database images.

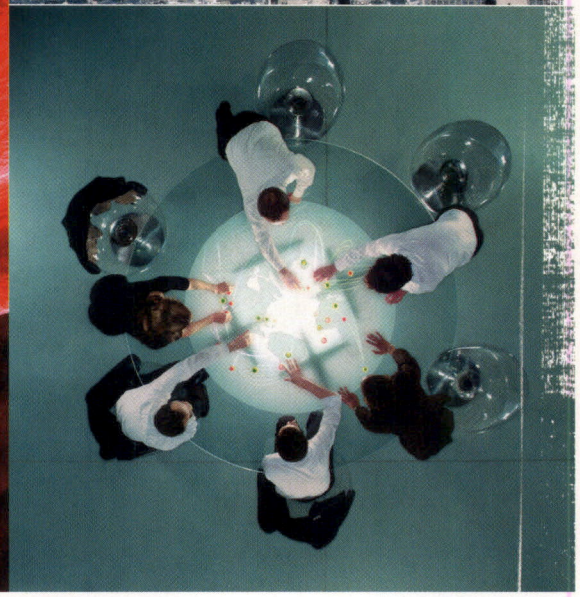
2 Before showing anyone, it's always a good idea to do a test to make sure no gremlins have crept into the code. Also, it's always a good idea to check your database for spelling mistakes.

3 If your portfolio's up and running, don't forget to tell people about it and submit it to Google using **[w]** www.google.com/addurl. You may even want to build some more pages around it to establish a complete identity on the web. **ca-p**

Feature

Working for stock libraries

Image libraries are a huge and growing market for digital artists and photographers. They can provide income and enable you to work on your own pet projects when commissions are thin on the ground...



Freelancers who create digital images, whether that be as a photographer, a digital artist, or an illustrator, are likely to find that work is sporadic. Periods of intense activity where deadlines are piled on deadlines are separated by times when commissions are short, or go so easily that you're left twiddling your thumbs. Submitting work to image libraries can be a great way for you to develop your own ideas in a way that can provide an income for years to come.

A quick check on the internet will reveal that there are hundreds of stock image libraries out there: some are small and specialised; others are huge, featuring millions of images. Almost all are now predominantly online businesses which enable picture researchers in magazines, advertising agencies and publishers to find just the right image and purchase it almost instantly. If you can get your images into the library, and its keywording is good enough, they'll stand as much chance as anyone else's. If they're good enough, they'll sell. If they're not, they won't. It's competitive tendering in its purest form, and if your work can cope in that environment, the chances are it'll make it anywhere else.

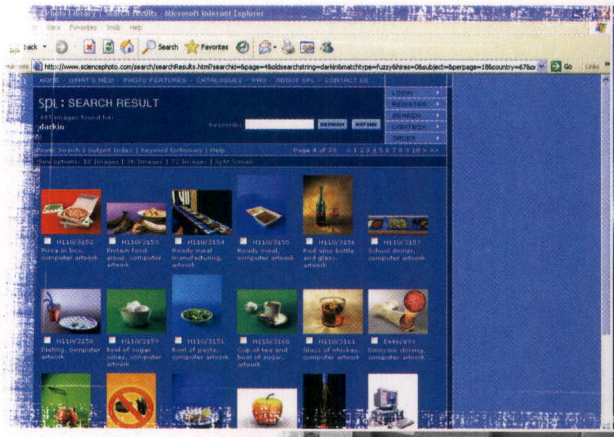
Specialist vs general libraries

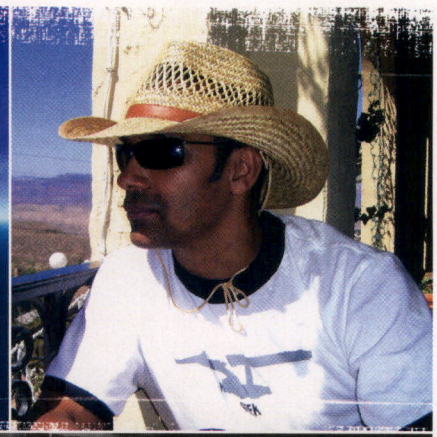
If you want to put your work into this dog-eat-dog world, you'll first have to pick a library or selection of libraries to represent it. If your work focuses on a niche area, small, specialised libraries might be profitable for you. These tend to offer a close relationship with the artist, and an easy search for the picture researcher. The sales team will be very aware of who their customers are and what they're looking for. "If a picture editor is only a phone call, email or visit away, they tend to offer the best support," says Seymour Yang, Features Manager at Science Photo Library (**[w]** www.sciencephoto.com). "They will also help a contributor develop their work and supply information on what clients are actively asking for." This personal connection can make the difference between an artist working in a vacuum and one who knows exactly what images are likely to sell.

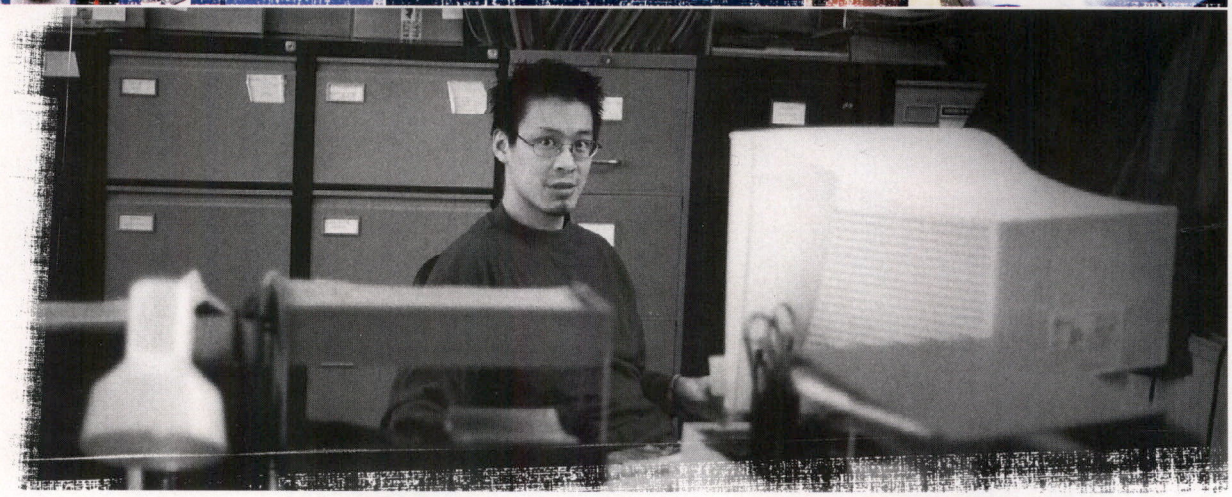
Seymour offers this advice to artists and photographers contemplating stock imagery: "Speak to libraries, visit them and see how

Opposite page: Science Photo Library provides images on a limited range of subjects, so it can be very tuned into its market. This is a popular seller by Christian Darkin.

Above: Coneyl Jay finds the key to stock imagery is to create pictures with a wide appeal, but an unusual angle. Nanotechnology is a big seller on Science Photo Library, but more general libraries would struggle to sell images on the subject.



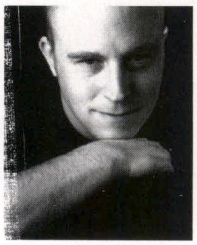




Above: Science Photo Library images end up illustrating magazine articles, being published in books, and selling to advertising agencies.

Above right: This image is a big seller for Coneyl Jay (pictured far right), and it's easy to see why. Every business report, financial article, or news website on the planet needs a graphic of a globe.

Right: Seymour Yang is a features manager at Science Photo Library.



Alamy's Stuart Cox.

their operations run. Are they friendly, do they take time to see your work, will they help develop your ideas? Look at the credits alongside magazine and newspaper articles. Who are the leading image suppliers? Will they market your work, here and abroad? Can you contact other photographers and ask about their experiences?"

If you want to appeal to a wider audience, you can try a larger, more general library such as Corbis or Getty, but because there are a lot of potential image suppliers vying for a place here, you may find it harder to get your work accepted initially.

Take more control

Alamy is one of a relatively new breed of online image libraries where it's very much up to the contributor to decide what to put up, and how to sell it. Stuart Cox, Contributor Development and Partnerships Manager at Alamy (**[w]** www.alamy.com), says: "Contributors just need to send in 10–15 images for our quality control team to assess. Once QC has passed the images, the contributor is able to submit as much material as they like on an ongoing basis."

Alamy images are randomly checked for image quality, but apart from that, the artist has complete freedom to add any image. Artists even have to do their own keywording (which is an art form in itself). The up-side of this is that you can try out whatever styles and subjects you like, and watch day by day to see how they sell.

The reduction in work for the library means you get a larger chunk of the cash when you sell a shot, and the resulting throng of contributors means that such libraries tend to be more creatively experimental, and quicker at picking up new trends than more traditional companies. The downside is that searching can be more difficult for the buyer – with so many similar, and unsuitable, images, it's sometimes hard to see the wood for the trees.

Show me the money

"Making consistent revenues from stock, whether it's illustration or photography, requires a good volume of well-edited work. Any contributor wanting to make a

In stock

There are a lot of stock image libraries out there. Here are a few providing general images:

Getty **www.gettyimages.com**
Corbis **www.corbis.com**
Alamy **www.alamy.com**
Workbook Stock **www.workbook.com**
Photographers Direct **www.photographersdirect.com**
Imagestate **www.imagestate.com**

Smaller libraries focus on single subject areas and tend to be preferred by those looking for specific types of stock:

Science Photo Library (scientific and technology images) **www.sciencephoto.com**
Cut and Deal (gambling and gaming related pictures) **www.cutanddeal.com**
Reuters (News images) **www.reuters.com/pictures**
Travel Shots (travel images) **http://travel-shots.com**

You can find more image libraries at **www.bapla.com** – the British Association of Picture Libraries and Agencies.

Copyright

What photo researchers expect when they go to a library is an image that they can pay for and don't need to worry about getting clearances and release forms and checking whether copyright has been infringed. So you, as an artist, need to be sure that your images are legal before you submit them.

Certain things aren't public domain, and you can be prosecuted if you try to sell imagery of them. You can't take photos containing logos or advertising. Many landmarks and artworks can't be photographed either and this leads to some interesting oddities. For example, you can take a photo of the Eiffel Tower during the day but you can't photograph it at night because the lighting is not in the public domain. You can photograph the Mona Lisa because its copyright has expired, but you'd have to steal it first because you're not allowed to sell images taken in the Louvre. You can take a picture of a fake of the Mona Lisa, as long as you've got permission from the forger.

If your images contain photos of recognisable humans then you absolutely always need to have a model release form signed. Usually, you'll have to provide this to the library before they'll agree to consider your images for submission.

reasonable contribution to their income will need to have a good volume (500+ images)," says Stuart Cox of Alamy. "We have some contributors with relatively small collections of work (up to 100 images) that make a few thousand a year, and we have contributors with large volumes of work (1,000 images plus) that make many thousands a year." He continues: "We also have some contributors who have large volumes of work that don't make much money because their work is poorly edited and badly keyworded, and some contributors with small collections who make many thousands because the work is the highest creative standards and well captioned and keyworded."

Tony Yeulet ([w] www.art-of-image.com) and his company, Urban CGI, contributes work to a range of libraries including Alamy. "Although we produce digital art 'full-time' you can produce images in your spare hours after having slogged it out at the studio," he says. "Per-image costs can be a lot lower than a big photoshoot, so entry level can be a lot easier, and you can be as creative as you like with no limits."

Coneyl Jay ([w] www.coneyljay.com), who has been contributing to image libraries for ten years adds, "To have a real chance of creating something worthwhile you have to take yourself seriously and commit time and resources. There is a lot of mediocre work being generated as everyone jumps on the gravy-train, but clients still say to me that the strong images stand out regardless."

Licensing considerations

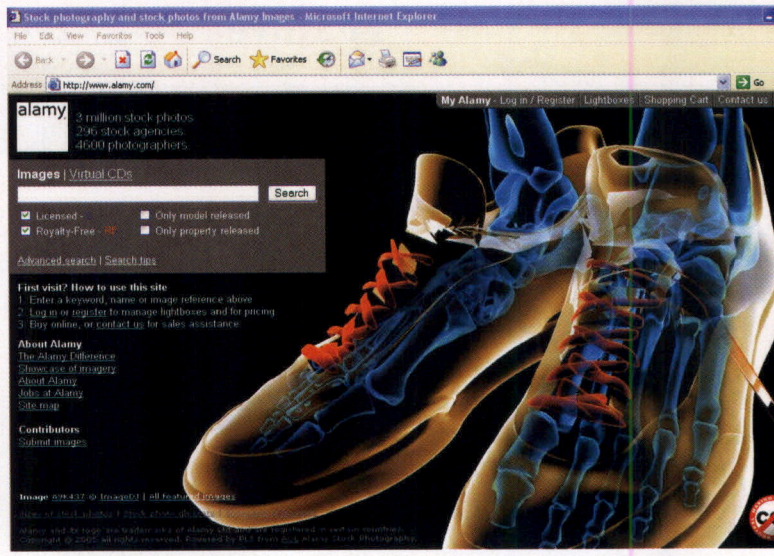
It's possible to make vast sums from a single image but a lot depends on the licensing model. "A single royalty-free sale could be as little as $50, and as much as $400, but a single rights-managed sale could be between $50 and $50,000, depending on the end usage and the type of client licensing the picture." Stuart Cox says, "Alamy consistently makes multiple sales of the same RF image therefore netting the contributor high revenues for a single picture. One recent sale, (non-exclusive, rights managed) generated revenues in excess of $48,000 for a wide-reaching media/advertising schedule."

"As we only do royalty-free images, our aim is to get with as many libraries as we can," says Tony Yeulet of Urban CGI. Royalty-free images can be used over and over again by the purchaser and can be offered on several libraries at once, whereas royalty-managed pictures are sold per use. "Our best-selling product is a series of images on CD called 'Biz Com 1'. The images have a telecoms theme and are a mix of iconic designs of people and objects," says Tony.

However, it's a bit of a lottery. "An image may never sell or can sell for several tens of thousands," says Seymour Yang. "This is rare, however, and most images average half-a-dozen sales, so it's important to consider the collection as a whole to get a fair assessment of how a contributor is doing."

Heroic images

As Coneyl Jay points out, there is a conflict produced by the drive towards generating sales. "It's quite dangerous to look at the 'heroes': the one or two images that create a spike in sales. This can be quite debilitating and a drain on your creativity as you start to think about creating another one-hit wonder," he says. On the other hand, if you're constantly innovating, you miss out on the more obvious opportunities: "You don't have to reinvent the wheel. One teacher once said to me it's about doing the common thing uncommonly well." ca-p



Top: Alamy is one of a new breed of online photo libraries.

Above: Choose from a wide range of specialist imagery at Science Photo Library.

arts projects ♥'s threadless

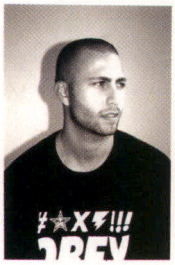
Threadless winners!

Back in issue 70, we set you the challenge of designing a T-shirt to the brief 'how to beat the designer blues'. And here are the winners. Turn to page 40 to subscribe and get your choice of these three T-shirts for free...

1st PLACE

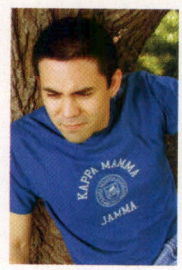
Name: Hans Krebs
Location: USA
Winning design: Take a Hike
Website: www.hanskrebs.com
Day job: Interactive Designer at Hornall Anderson Design Works (www.hadw.com)

2nd PLACE



Name: Joshua Vanover
Location: USA
Winning design: Think Slow
Website: www.spaceknuckle.com
Day job: Freelance Designer

3rd PLACE



Name: Jason Yang
Location: USA
Winning design: Break Free
Website: www.invisiblelement.com
Day job: Graphic Designer at Skyline Media Group (www.SkylineMediaInc.com)

Q+A

We meet up with the three winners of our Threadless compo, and see how they came up with their great designs...

Computer Arts Projects: Tell us how you went about interpreting the brief.

Hans Krebs: My original concept was 'sleep on it'. Your mind works on the problem subconsciously as you sleep and the next day you can look at it with a fresh set of eyes. I had a hard time coming up with a simple image that would work well within the context of the competition and would also be appealing to the average Threadless user who just wants a cool T-shirt. I was continually asking myself "Would someone who knows nothing about the competition want to wear this?"

I had spent more than a few hours trying to make this concept work when I came across a trail map for a large regional park near my home. The simple organic beauty of the topographical lines on the map had inspired me previously, so I started wondering if there was some way I could integrate them into a T-shirt design. That's when the 'Take a Hike' idea came to me. I sketched out the concept of having some trails create an image or message on top of the geography. I didn't decide on the image of a bird until later, but I knew I had a pretty solid concept.

Jason Yang: When I have reached the limit of my creativity, I try to step back and take a break from the task at hand. The idea of 'Break Free' came to me during an afternoon drive while I watched the landscape pass by. As I noticed some clouds on the horizon behind some telephone poles, the visual pun of the clouds breaking through the lines came to me.

Joshua Vanover: The idea came to me pretty quickly. It was something that I have thought about for a while. The inspiration for the shirt was my own childhood, and also watching my one-year-old son walk around and observe his surroundings. I wonder what is running through his head while he is trying to figure out what is going on around him.

CAP: What is your design trying to say?

HK: The simple message of the design is to step away from your computer and get outside. Physical activity, fresh air and exploration are all good remedies to get rid of the designer blues and refresh your mind. Also, there is limitless inspiration to be found in nature. Our natural environment is the source of so much beauty, and it only takes a curious eye to reveal things that can be easily overlooked in our busy lives. The image of the bird created from the trails in a way illustrates that idea.

JY: With this design I wanted to make the statement of breaking through any and all constraints that a designer would face. Throughout the concept stage, this little cloud's fight against the telephone lines became inspiring to me.

JV: Slow down your thought process and simplify the problem. Go back to when you were a child and were filled with imagination. Take it back to crayons and Etch-A-Sketch.

CAP: What constraints did you have to consider when designing the shirt?

HK: The basic considerations were keeping the design under four colours and understanding the limits of screen printing on a T-shirt versus traditional offset printing. I haven't had much experience with screen printing in the past, so I wasn't sure how the small icons and thin lines would turn out. There was some important detail in the icons that I wanted to make sure was reproduced crisply, so I had to consider how small I made them.

JY: Conceptually I had no constraints in designing this shirt, and the fact that I was limited on the number of colours really didn't affect my design either. I personally think the design works with minimal colours.

JV: The size of the screen used, number of inks, and what the inks might look like on the colour of shirt you're designing are all issues. If this design was for print, I would have done it in a more realistic style.

CAP: Do you think constraints are good thing for designers?

HK: With any project, there are numerous variables that play into the outcome of a design – from high-level considerations, such as the target audience, to more specific details, such as colour and font choices. Constraints reduce the number of variables and therefore the number of decisions that have to be made by the designer. If the designer can take advantage of this fact and focus on the core elements of the design, then there's a greater chance that an innovative solution can be found. Constraints also force the designer to look at a problem in a way he or she might not have otherwise. So, yes, constraints can be a good thing.

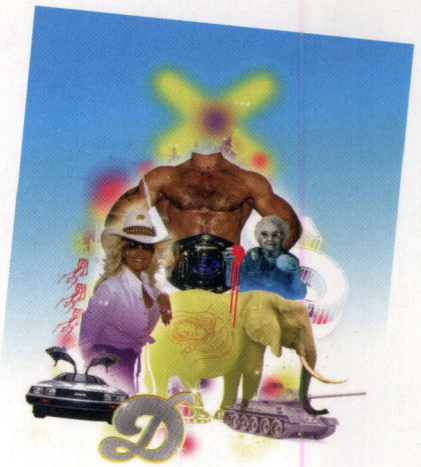
JY: To me, design involves solving a problem with the best concept and tools available. I think when coming up with design solutions you will always have constraints, whether it be format, timeline for completion, or who your audience is. Having said that, I don't really feel that constraints are either good or bad; they're usually just there. If you want to create something without constraints, do a personal piece or something experimental.

JV: In a perfect world, we could do whatever we want and wouldn't be questioned for our ideas, but it's not quite that way. So I think for certain projects, constraints can make the problem more interesting and challenging.

CAP: Hans, how did you actually create the winning design?

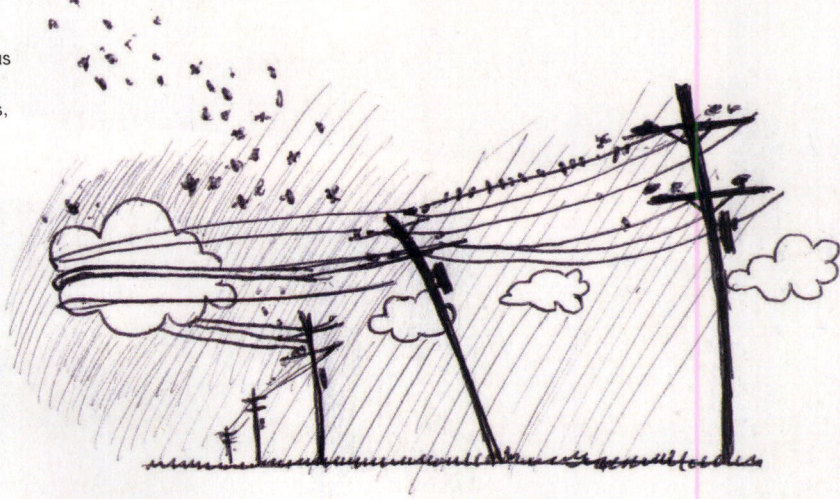
HK: Once I decided to use a bird for the design, I researched imagery until I found the right photo. Using it as a reference, I started drawing simple outlines of the bird with pen and paper. I kept simplifying and trying different things with the lines until I came up with something that looked like it could be an actual trail system. I then took a photograph of the drawing and brought it into *Illustrator CS*. Using my Wacom tablet, I worked with the Pen tool to trace the lines.

To create the geography, I scanned the trail map and used the topographical lines of the terrain as a starting point. Again, I modified and expanded the lines to create a shape that would fit well behind the image of the bird. After I was happy with the general shape the lines were taking, I spent a couple of hours just cleaning them up. Overall I probably spent between eight and ten hours on the design. After my design was chosen to be printed, I spent an additional two to three hours finessing the line work. ca-p



Above: Two other works by Joshua Vanover.

Below: An early sketch for Jason Yang's third place T-shirt design.



Above: Recent work from Liam Farell, who successfully made the move to the Gulf and is currently Head of Design at Saatchi & Saatchi in Bahrain.
Right: An illustration by Oz Dean, who moved from Manchester to Sydney in 2000.

Feature

Working abroad

If you want a change of creative scene, there's never been a more popular time to ship out to a new location…

The UK has quite rightly won global acclaim as a creative hub during the past 18 months and is currently attracting people from all over the globe keen to join its booming design, advertising and film industries. However, while there's a great deal to be said for the current buzz around creative centres of excellence in London, Sheffield and Manchester, there's no denying that the familiarity of the UK – not to mention the weather – has led many to dream of a better life abroad.

According to the most recent figures, some 190,000 British citizens made the decision to pack up and ship out of the UK during 2003, the highest number since monitoring methods were overhauled at the start of the 1990s. While some of these were retiring to a place in the sun, a large proportion were leaving the UK to work abroad on a permanent basis.

For a graphic designer or creative professional this may not be as big a leap into the unknown as it first may seem. The world has certainly become a smaller place over the past couple of decades and one of the most easily apparent benefits of the globalisation trend has been – whether positive or negative – a homogenisation of much of the visual currency of graphic design. Basically, if you're working as a designer in London, New York or Sydney, you're going to be dealing with the same trends, brands, processes, software and hardware as anyone else in the broader creative industry.

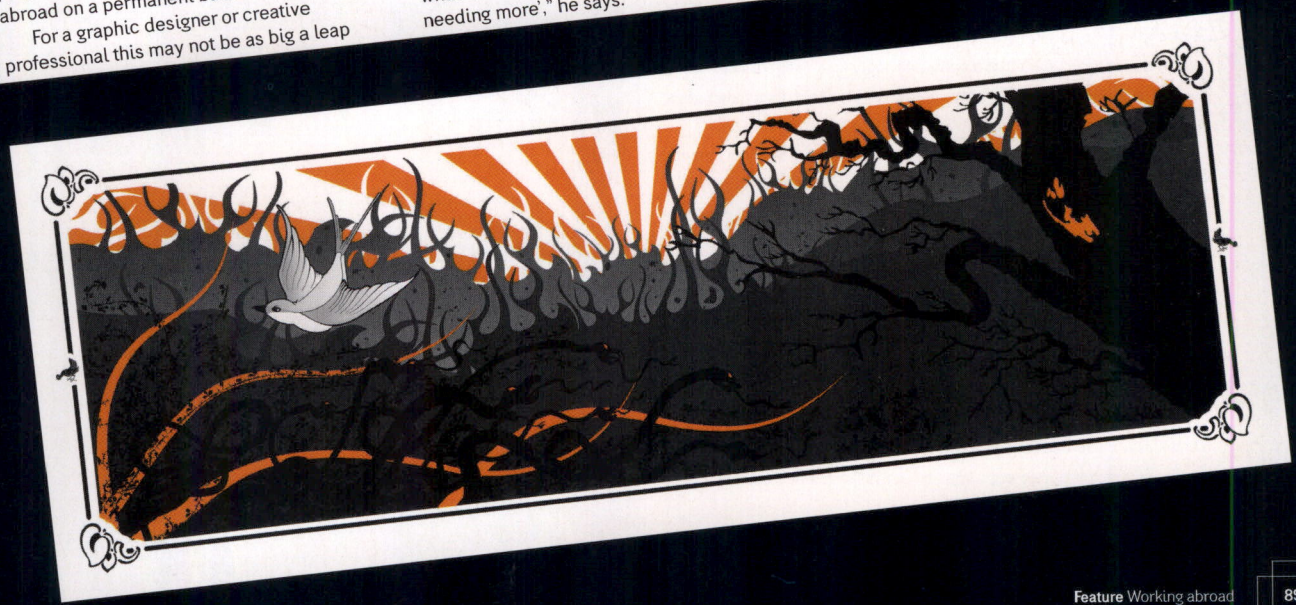
Making the break

So what leads someone to make the great leap to a new life abroad? For designer Oz Dean of forcefeed:swede ([w] www.forcefeedswede.com), a "drunken evening" in a pub in Manchester acted as an epiphany: "My question was 'Is this it? Is this what life is, because – at the moment – I'm needing more'," he says.

Oz began the momentous move by arranging interviews with a couple of Sydney-based design agencies, which he attended while on holiday. He ended up with a job at a company called OVEN Digital. While this first position clinched Oz's one-way ticket, it was to prove short-lived – an experience which effectively illustrates one of the major risks in the Australian immigration procedure.

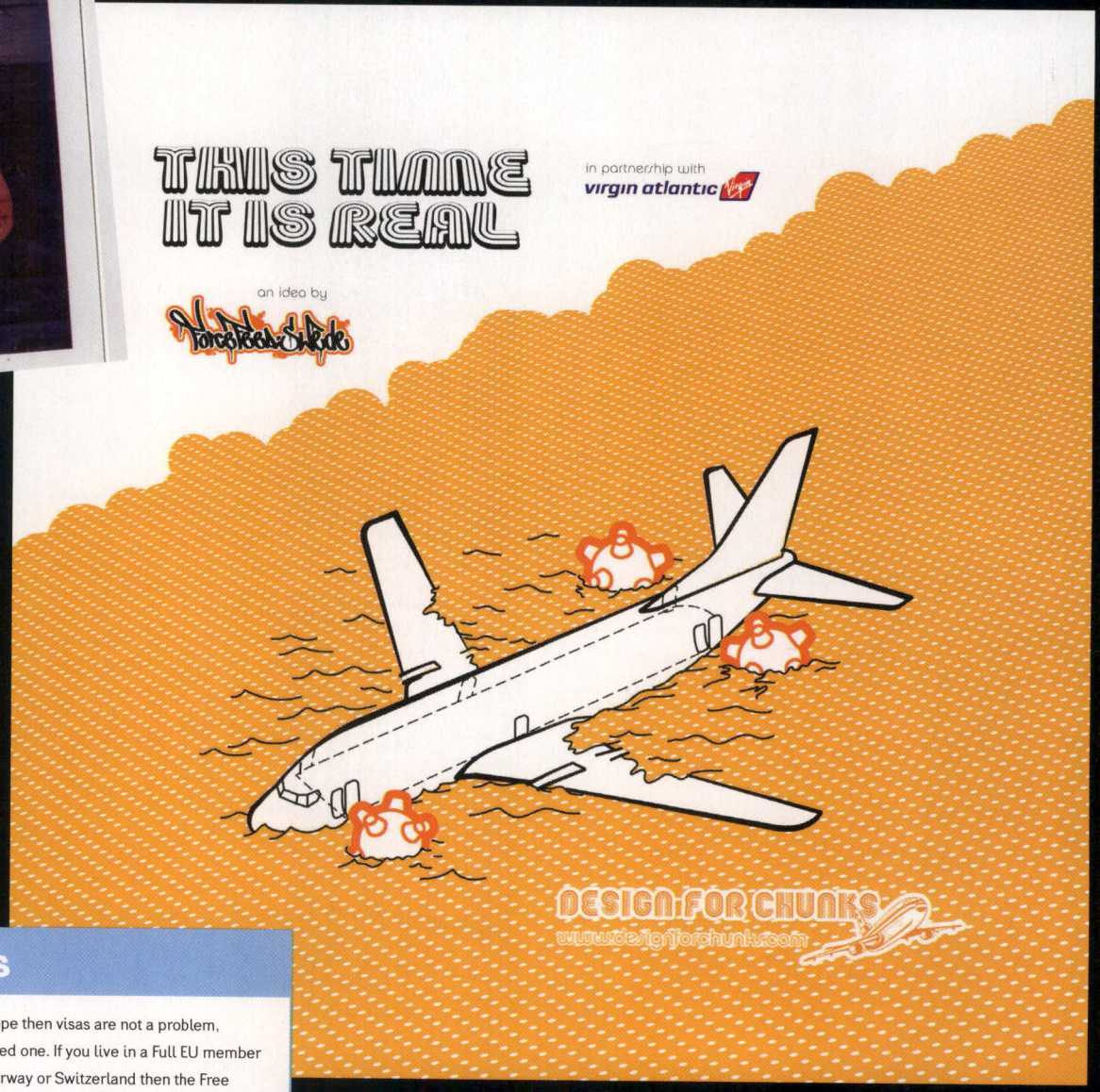
"After a four-month classic dot com glory period, OVEN Digital went down," says Oz. "If you lose a job while sponsored on a business visa, you are officially given 28 days to find a new position and sponsorship. This usually proves to be incredibly hard because when fighting for a position, the visa can be a serious hurdle that most employers can't be bothered with. A couple of times we have been so close to getting on a plane and then three job offers have come along at once. It's a stressful position to be in."

After successfully applying for residency, though, Oz is now in a far more stable



Above: Oz Dean of forcefeed:swede: "If you lose a job while sponsored on a business visa, you are officially given 28 days to find a new position and sponsorship."

Right: Recent work from Oz Dean.



Organising visas

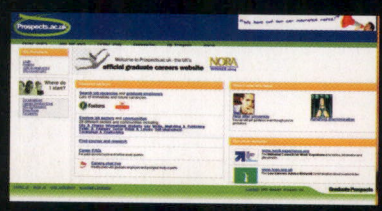
If you want to work elsewhere in Europe then visas are not a problem, mainly because you don't actually need one. If you live in a Full EU member country or Iceland, Liechtenstein, Norway or Switzerland then the Free Movement of Workers agreement means you can work in any EU member country, with the only condition being that you register with the local police department after three months and apply for a resident's permit.

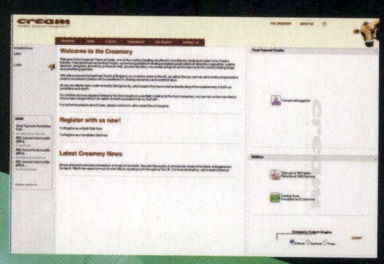
If you'd like to work somewhere a little further afield, then things get a bit more complicated.

Like many popular emigration destinations, the USA requires potential immigrants to be sponsored by an individual or a prospective employer. The US provides a yearly minimum of 140,000 employment-based immigrant visas a year awarded in terms of preference depending on skills, work experience, and so on.

Things work in a similar way for Australia through the Employer Nominated Visa scheme, which allows Australian companies to recruit permanent "highly skilled" staff from overseas. This provisional visa lasts four years, after which applicants can apply for full citizenship.

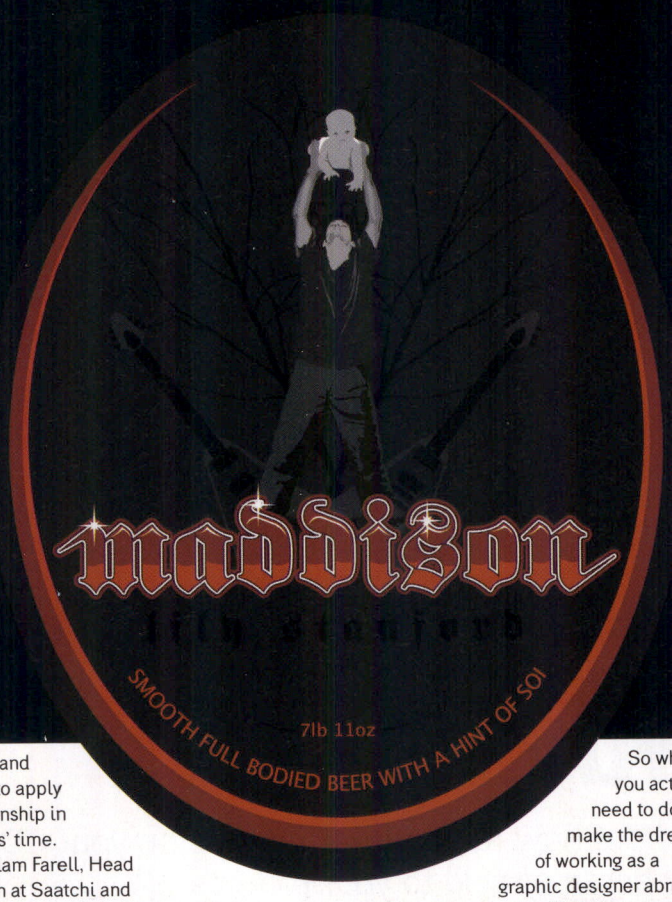
Other countries including the UAE, Canada, South Africa, Brazil and some Eastern European countries all have similar systems. It's best to check the exact requirements with each country's embassy website.





Left: The Graduate Prospects service advises new graduates on the best ways of finding work in the UK as well as further afield.

Below left: Recruitment companies such as Cream can be a good starting point when looking for positions abroad.



Left: Oz Dean artwork. The designer says a "drunken evening" in a pub in Manchester helped him decide to move to Sydney.

Best cities

The best places to go very much depends on what you're after: work-life balance, available work and a host of other factors. If language skills aren't a barrier then any of the European capitals are worth investigating. Paris, Berlin, Milan, Amsterdam, Stockholm and Madrid all have vibrant design scenes along with a plethora of design agencies, advertising companies and loads of freelance opportunities. Bear in mind, though, that no-one's going to want to take on a designer, no matter how good, if he or she can't understand what they're being told to design.

If you've got a steely resolve, determination and are relatively unburdened by visa problems, US cities such as New York or Los Angeles will take some beating, offering an amazing lifestyle and bottomless opportunities to the ambitious designer. Further afield, Sydney, with its cosmopolitan vibe, excellent climate and laid back attitude to work, will also suit most designers down to their surf duds.

position and eligible to apply for citizenship in two years' time.

For Liam Farell, Head of Design at Saatchi and Saatchi in Bahrain ([w] www.saatchi.com), the move to the Gulf came about because he had "always wanted to live and work abroad."

Heading east

"Me and my partner wanted to live abroad and we wanted somewhere hot – Bahrain filled both those categories and, more importantly, the job offers came from here. That said, I would live and work abroad anywhere as I really value the experience of working in a different culture. You really get to appreciate just how damned British you are when you live on that little island," says Liam.

Language and visas not being a problem, Liam says that Bahrain and the Middle East countries make good places for those planning a move abroad to take a first look.

"English design is very much appreciated here and British designers can make good money tax-free while enjoying a very lazy lifestyle. Bahrain and the rest of the Gulf is a very easy life to live. Also, the people here trust you to do things you have never done before, so opportunities arise that you just couldn't get in the UK. For instance, I know people who have moved into a totally different industry sector overnight – just because they are expat Brits and have a good education, are business savvy and can think on their feet," he says.

So what do you actually need to do to make the dream of working as a graphic designer abroad become a reality? The answer seems to be determination, organisation and a healthy dose of luck.

Steve Crompton, Managing Director of UK-based creative recruitment company Cream ([w] www.the-creamery.co.uk), says finding jobs abroad is "always a challenge" and the first things that need to be taken care of for those looking for work outside the EU are visas and work permits (see 'Organising visas' opposite) – the thorny piece of administrative bureaucracy which has punctured many daydreams. Steve advises that this is a process which can be fraught with difficulty.

Getting work down under

"Some of our candidates have tried to get work in Australia as a freelancer to begin with and then look at getting sponsored by the company in question," continues Steve. "You can only do this legally if you are on a working visa and there are guidelines and rules that need to be followed. There is a point system and you can find info about this at [w] www.australia.org.uk. Personally I would not move home and rely on finding work. I think an extended holiday would be a better idea, as a research trip."

This also seems to be the main message from graduate careers advice service Graduate Prospects ([w] www.prospects.ac.uk) who warn getting work in most non-EU countries without a working visa or visa sponsor can be "practically impossible."

"Nearly all long-term or permanent employment abroad is available only to graduates with specialist qualifications or experience," a spokesperson says. "Most countries that require work permits will issue them only to individuals with definite jobs to go to. Foreign governments or other employers tend to be interested in recruiting British graduates only if they are unable to satisfy their recruitment needs from their own nationals."

While this may sound bleak, it by no means suggests securing work abroad is going to be impossible. The Graduate Prospects spokesperson goes on to say that the main alternate, and far more secure, methods of finding work abroad are either via speculative and well-targeted letters to potential employers or through approaching recruitment agencies.

"This is certainly the best way of going about things. For a graphic designer looking for work, the best thing to do would be to send off portfolios and letters to companies in the country you want to move to. The process will work in exactly the same way as it does here. In the same way, successful candidates will be those who sell themselves well and those whose letters and CVs arrive at the most opportune time," the spokesperson says.

While working abroad may end up being a pipe dream for many, it is certainly not an impossible option. Steve Crompton says it's not always easy but: "As with anything in life, if you have the right skill base and can overcome the language barriers then the world really is your oyster." ca-p

Tutorial

[w] www.fixerlabs.com

TrueBlur

Find out how to use *TrueBlur,* free on your CD, to add depth of field to your pictures…

Throughout all disciplines of photography, the effects created by depth of field can introduce the added impact that an image needs, from creating mood to defining your subject.

It generally takes a fair amount of experimenting with different apertures before the effects of each setting becomes instinctive, and even then it's often difficult to quickly change to the setting you want when your subjects refuse to stay still.

In an ideal situation, where your subject matter is well lit with an abundance of light, the opportunity arises for you to make full use of small apertures. The resulting images will hopefully turn out perfectly sharp and exposed. It is at this point that *TrueBlur* enables you to add the depth of field you were originally after.

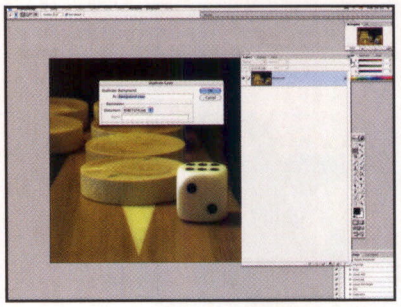
The way it does this is extremely clever – it's not just a simple blur tool. Instead, it uses your image's original EXIF information to gauge a few of those unseen elements, such as camera and focal length, which make all the difference when it comes to knowing how to sharpen the image.

This means if the light permits, you can shoot with an Ansel-Adams-size depth of field, which in most situations will simply look wrong, and then apply a little *TrueBlur* to help draw attention to certain areas. In the following tutorial, we show you how to use *TrueBlur* to help create the illusion of shallow DOF.

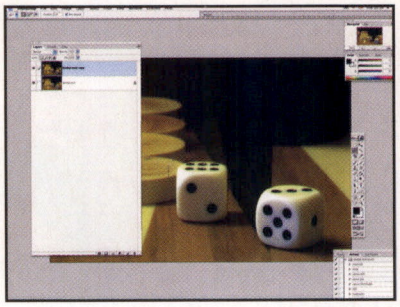
The *TrueBlur* plug-in is on your CD. Find out how to register your free software by following the details on page 96.

Using your free TrueBlur plug-in

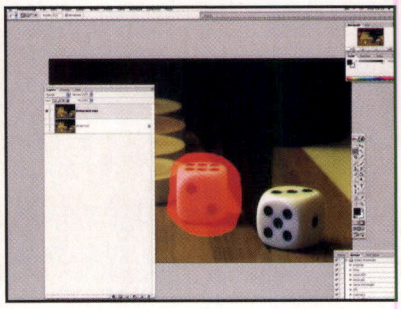
We show you the kind of effects you can expect to create with *TrueBlur*...



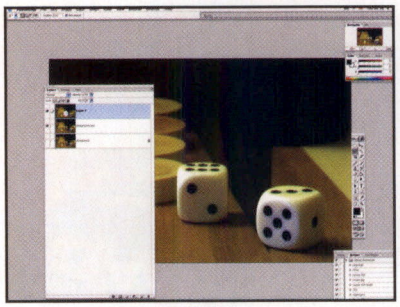
1 Open an image with a large depth of field, so everything in the foreground to background is pretty much in focus. Start by creating a duplicate of the background layer. As you progress, you can then check back on the effect of the changes.



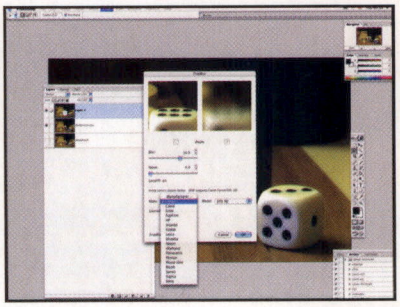
2 Use the Lasso tool to quickly draw around the area of the image that you want to keep in focus. As you do this, make sure that you leave a space between the actual subject and the edge of your selection area, otherwise as you start to apply the effects, areas of the subject will become blurred.



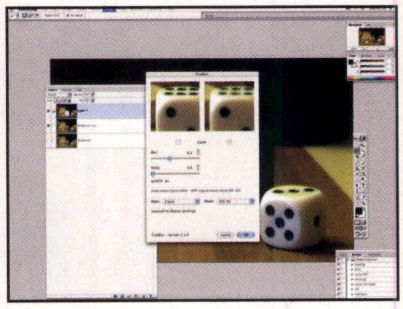
3 With the point of focus selected, invert the selection (Cmnd/Ctrl+Shift I) and create a Quick Mask (Q). Now use the Filters>Fixerlabs>True Blur to apply a heavy blur. This will help to soften the edges of the selection as more layers are created.



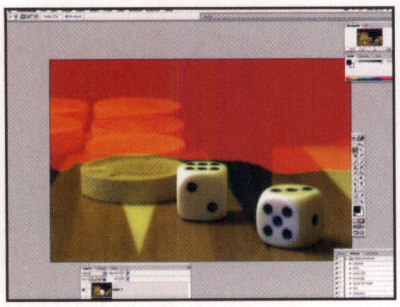
4 Press Q to exit Quick Mask. You should see the area of the picture you selected surrounded by the selection ants. You now need to float this selection creating a new layer – hold down Cmnd/Ctrl+J to float the selection.



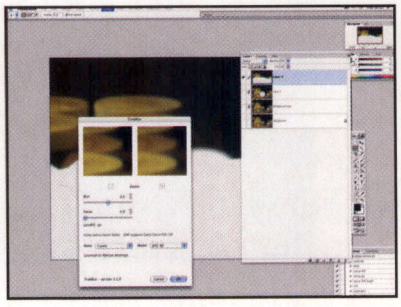
5 In the Filters menu, select Fixerlabs>TrueBlur. In the dialog box you should either see 'Camera taken from EXIF information' or use the dropdowns to select your camera. If your camera isn't listed, you can still continue but you will be losing out on some of *TrueBlur's* quality.



6 With your camera selected, move the blur adjustment to about a quarter the length of the slider – you should be able to see a preview in the top two windows. If the effect of the filter isn't clear, click in the preview window to move the image to a more distinctive area.



7 The first blur effect should help to subtly blur some items in the foreground and background. Now think about the image's perspective and select the next stage back in the image, again with the Lasso tool and using Quick Mask. Make sure you select everything from this point of perspective back.



8 As before, create a Quick Mask and apply a blur to soften the edges, then use *TrueBlur to* apply a slightly heavier blur to the background. Once you're happy with this, select and create a further layer and apply a final blur so that the background information is almost completely lost.

9 To add to the effect of the shallow depth of field use the layer blending modes to lighten and darken the different layers. In most cases, you will find a Darken blending mode helps to add an element of extra depth to the image. ca-p

ESSENTIAL READING FOR THE DIGITAL MUSIC PRODUCER

FREE DVD! EXCLUSIVE CM FUZZ PLUG-IN FOR PC & MAC
computer music
MAKE MUSIC NOW
The A to Z of digital music making
THE DEFINITIVE GUIDE TO ABSOLUTELY EVERYTHING!
PART 2
ABLETON LIVE 5
The future of music for DJs and producers is here! Read the definitive review inside
WIN! EXPANSION DRUM PLUG-INS WORTH £728
Silence
EXPERT TUTORIALS AND ADVICE
22 essential mixing tips
Get more from Sonar's synths
Spotlight on Reason 3's sequencer
Synthesis made easy
HOW TO
SOFTWARE AND SAMPLES FOR PC AND MAC
computer music DVD ROM
EXCLUSIVE FREE SOFTWARE!
CM Fuzz
Camel Audio
Phatten up your sounds with this amazing FREE plug-in from Camel Audio!
THE CM STUDIO
ALL THE SOFTWARE YOU NEED TO MAKE MUSIC NOW!
2672 CM SAMPLES
CM Sweeteners
2000+ professional sound effects and ear-candy samples to brighten up your music
PLUS!
VIDEO TUTORIALS
Pro-Tools, Ableton Live and GuitarPort Riff Tracker explored
4.5 GIGABYTES OF CONTENT
SOFTWARE • SAMPLES • VIDEO • READER DEMO
DVD ROM
EXCLUSIVE! FREE DISTORTION PLUG-IN FOR PC AND MAC!

EVERY MONTH IN CM

- In-depth, jargon-free tutorials to help you make better music

- No-nonsense reviews of the latest computer music gear

- Technical advice, production tips, producer interviews and more!

ON SALE NOW!

Featuring a full virtual music studio on the DVD-ROM every month
Computer Music is all you need to make incredible music on your PC and Mac

NEXT ISSUE

COMPUTER arts projects

All contents correct at time of going to press

TYPOGRAPHY

Design and market your own font

Alan Kitching profiled

The best new typefaces

Essential typography tips

...and more

Issue 76 on sale
Thurs 15 Sept

COMPUTER arts projects INTERACTIVE

CD HIGHLIGHTS

TrueBlur
Boost your creativity by giving your images a more realistic looking softness than has previously been possible with the standard *Photoshop* filter set.

Extensis Portfolio 7
Get organised with this workflow tool and increase your speed and productivity.

Photoshop CS 2 training
Deke McClelland hosts this sampler from Total Training's Adobe *Photoshop CS 2* video tutorial product.

20 royalty-free images
Check out these 20 eye-catching examples from Japanese royalty-free specialists ImageDJ.

Seven free fonts
Type totalling $196 from the LetterPerfect collection.

Free PDFs for graduates
The University of Derby has provided two PDF guides containing top tips for graduates trying to break into the creative industry.

Improve your photography

Use this free plug-in to create cool depth-of-field effects in your pictures...

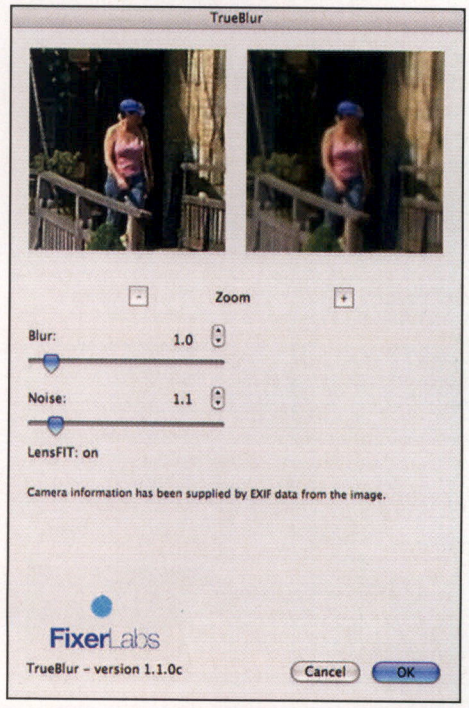
TrueBlur

Create realistic blur effects in your photos...

This great full *Photoshop* plug-in worth $27 enables you to add depth of field that you might not have been able to capture in your photographs. It uses an accurate model of an optical blur, rather than Gaussian, and enables you to add noise to the final selection so it blends seamlessly with the original image. Check out the tutorial on page 93 for more information on how to use this plug-in.

To register your software, open an image, select the *TrueBlur* filter and hit the Register button. This takes you to the activation screen to buy the product. You'll be given the option to either buy a bundle or just buy *TrueBlur*. If you simply want to activate your plug-in, select *TrueBlur*. You'll then be given the option to buy other products individually for a $20 discount. Once you've selected your product, or products, enter your details plus the coupon code 'TRUEBLUR4FREE'.

Now proceed to the checkout, where the free transaction will generate the activation code. This code is automatically installed on your machine. You will also receive an email containing the activation code and another discount coupon valid for $25 off the full price of the FixerBundle.



More info... www.fixerlabs.com

Extensis Portfolio 7

Organise your creative documents with this demo for Mac and PC...

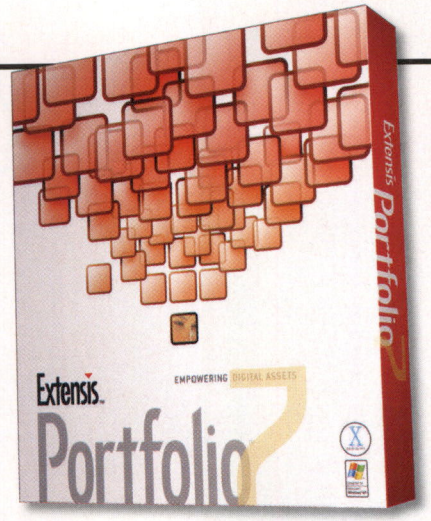
Portfolio is a great product for organising both your workflow and assets, in turn increasing your speed and productivity.

The software enables you to create instant visual catalogues of files, with elegant, easily customisable galleries that display information in exactly the way you want.

Stay organised with *Portfolio's* FolderSync function, which makes the viewing of files and folders (either locally or on your network) easy, and enables you to keep both in sync. With version 7 you can also collect files, create a catalogue or add a copy of Portfolio Browser and burn a CD or DVD in one easy step.

In addition, an ever-present floating palette means you can access a catalogued file directly from whichever program you're using.

More info... www.extensis.com

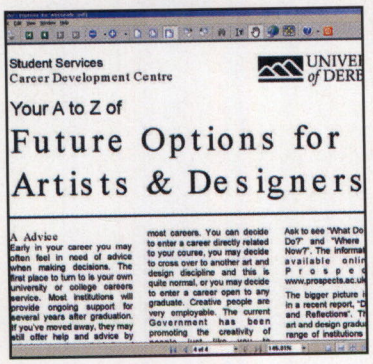


PDF guides for graduates

Top tips on how to apply for jobs in the creative industry...

This month, we bring you two PDF documents from the University of Derby to help you get your first break in the design industry.

The first PDF contains information to help you create a CV. This document has been put together to answer the questions that graduates most frequently ask their Art & Design careers advisors. The second PDF is an A to Z of future options for artists and designers. This guide contains information on art press, choice of career, further study, internet, multi-tracking, overseas, self employment, time out and work experience.


Student Services
Career Development Centre
UNIVERSITY of DERBY
Your A to Z of
Future Options for Artists & Designers

Student Services
Career Development Centre
UNIVERSITY of DERBY
Your guide to CVs for
Artists & Designers

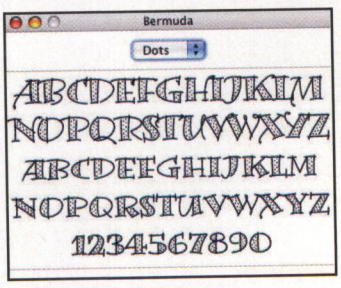
More info... www.derby.ac.uk

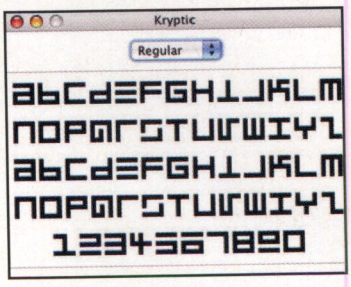
Seven free fonts

Try these diverse Mac TrueType fonts in your personal projects...

LetterPerfect has provided seven great fonts, worth $196. The extensive collection of well-crafted type available from this independent foundry is perfect for any graduate designer looking to add flair to their work. The fonts range from classical and historically derived styles to lively, contemporary scripts. All fonts can be purchased individually from the website, or in family and buyer-specified bundles for significant discounts.

The Bermuda fonts on this month's CD are designed by Garrett Boge and Paul Shaw, and are jaunty, fun and friendly. The Kryptic font is inspired by a design for computer optical character recognition from the 1960s developed by Epps & Evands at the UK's National Physical Laboratory. The Longhand fonts are a new original script font by Garrett Boge and are based on a legible and flowing writing hand. ca-p


Bermuda
Dots
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890


Kryptic
Regular
abcdefghijklm
nopqrstuvwxyz
abcdefghijklm
nopqrstuvwxyz
1234567890

More info... www.letterspace.com

On the CD...

Full contents on page 96

Full product

TrueBlur (Mac and PC)

Demo

Extensis Portfolio 7 (Mac and PC)

Video training

Photoshop CS2 tutorials from Total Training

Resources

20 royalty-free images from ImageDJ

7 LetterPerfect fonts

2 PDF guides from the University of Derby on how to get a job in the creative industry

Tutorial files

The components you need to complete this month's design tutorials

HOT DEALS

FREE DOMAIN NAME

with every new web hosting and broadband account*

EUROPEAN DOMAIN NAME SPECIALISTS

including .com .net .org .biz and .info

CHOOSE FROM OVER 260 DOMAINS

£4.99 from per annum

- ✔ Protect brands and trademarks
- ✔ Powerful online control panel
- ✔ FREE email and web forwarding
- ✔ FREE web-site creator

QUALITY EMAIL PLANS

Turn your domain into feature packed POP3 email addresses for the family or office.

SUPERIOR VIRUS & SPAM PROTECTION

- ✔ Choose from 4 plans
- ✔ 2 - 50 POP3 boxes
- ✔ 50 - 750MB storage
- ✔ Unlimited forwarding
- ✔ Advanced webmail

£1.49 from per month

AWARD WINNING WEB HOSTING

#1 Unix Hosting – WEBHOST DIRECTORY AWARD WINNER

#1 Shared Hosting – WEBHOST DIRECTORY AWARD WINNER

FREE SET-UP - NO CONTRACT
FREE DOMAIN NAME*
FREE ADVANCED WEB-TOOLS

£4.99 from per month

SUPERIOR IN-HOUSE SUPPORT

All-inclusive pricing includes:

- ✔ Comprehensive control panel
- ✔ FREE expert advice and support
- ✔ Powerful web-based email
- ✔ Instant activation
- ✔ Multiple daily backups
- ✔ Virus and spam protection
- ✔ Powered by Namesco's Network

+ Packages include E-commerce, PHP, ASP, SSL, MySQL and Frontpage extensions

FEATURE RICH HOSTING

PACKAGE	SPACE	POP3	B/W	PCM
StartUp	200MB	5	2GB	£4.99
StartUp+	400MB	10	5GB	£7.99
Business	1GB	25	10GB	£13.99
Business+	1.4GB	50	15GB	£16.99
Enterprise	2GB	100	20GB	£21.99
Enterprise+	3GB	200	30GB	£24.99

"Namesco's service is simply excellent. They offer us flexible, reliable and professional hosting. The control panel is really easy to use and the customer support cannot be bettered."
www.ipodx.co.uk

NEW FASTER BROADBAND - 2Mbps FROM £19.95 inc VAT

FREE CONNECTION
FREE DOMAIN NAME*
FREE ANNUAL HOSTING
FREE VIRUS & SPAM FILTERING

SUPER FAST 2Mbps CONNECTION

£19.95 from per month

Package	Speed	Contention	5GB/month Usage	Unlimited Usage†
NEW Home 500	512Kbps	50 : 1	£19.95 inc VAT	£24.95 inc VAT
NEW Home 1000	1Mbps	50 : 1	£19.95 inc VAT	£29.95 inc VAT
NEW Home 2000	2Mbps	50 : 1	£19.95 inc VAT	£34.95 inc VAT
NEW Office 500	512Kbps	20 : 1	£22.95 ex VAT	£31.99 ex VAT
NEW Office 1000	1Mbps	20 : 1	£26.95 ex VAT	£49.99 ex VAT
NEW Office 2000	2Mbps	20 : 1	£29.95 ex VAT	£69.99 ex VAT

GREAT VALUE!

GUARANTEED 100% SATISFACTION GUARANTEED

Total Peace of Mind - Not only will your services benefit from 24/7 network monitoring and daily backups, they will be hosted on our super fast and secure Linux server cluster. Located at Telehouse (London), the largest and most successful Network Operation Centre (NOC) in Europe, your site will benefit from being situated directly on the Internet backbone and the home of the London Internet Exchange (LINX), ensuring accelerated communications, total efficiency and security.

www.names.co.uk | sales@names.co.uk

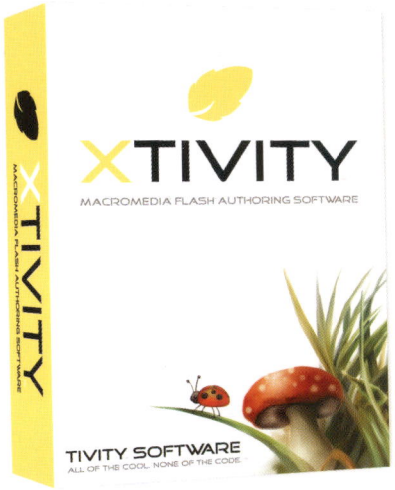
Call us on 0870 120 8888

NAMESCO LIMITED
WWW.NAMES.CO.UK

*Offer applies to .co.uk, .me.uk & .org.uk domains only. †Fair usage policy applies on all unlimited broadband packages. Prices quoted exclude VAT at 17.5% unless otherwise stated. Cheques and major credit/debit cards accepted. Namesco Limited. Est. 1996. Acton House, Perdiswell Park, Worcester. WR3 7GD

All of the Cool None of the Code™

Xtivity™ is a new, professional Macromedia® Flash® (SWF) Authoring Software program that allows you to visually design interactive Flash web projects in a layout style workflow. There is no coding involved and you operate without using a timeline, symbols, movie clips or any of the traditional methods used to author interactive Flash projects.



Xtivity is designed to provide a robust professional workflow that enables you to develop cutting-edge Flash web designs with no experience needed working in Flash. If you have ever tried to learn Flash and couldn't master it, Xtivity gives you an alternative solution to create state-of-the-art interactive projects faster and easier than Macromedia Flash.

Xtivity sells for $399 (USD) and has a **very low learning curve**. You draw boxes, add content to the boxes, assign actions to the boxes and then tell the actions when to start. It's that easy!

Xtivity exports the final project to the Macromedia Flash (SWF) file format which plays in the Flash Player on 98.3% of the world's internet browsers, just like Macromedia Flash.

Find out what everyone is raving about. Download a fully functional 30 Day Trial Version of Xtivity and see for yourself: **www.tivity.com**

There are hundreds of cutting-edge features in Xtivity to improve your workflow and design.

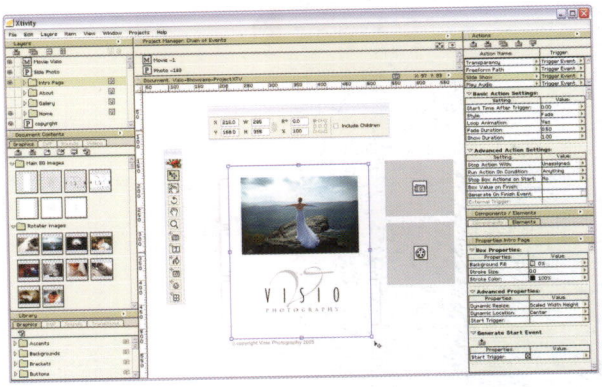
Directly import Adobe® Photoshop® PSD files and add interactivity to each individual layer. If you edit your Photoshop file you can automatically flow these changes into Xtivity and each layer in your project is updated for you.

No timeline or content tweening. This makes updating content and interactive actions fast and easy, saving you time and money. Simply change the content in the box or change the action applied to the box. This gives Xtivity a true dynamic authoring workflow.

Add streaming audio and video to your web project in seconds. Xtivity directly imports and converts MP3, WAV, MOV and AVI files ready for the web.

Drag-and-drop masks, transitions, sounds, music loops, elements, components and other pre-created graphics. Create clipping groups, apply actions to nested groups, automatically externalize graphics and stream them in ... there are just too many features to explain in this ad. Visit our site to learn more: www.tivity.com.

macromedia FLASH ENABLED



Xtivity has a professional workspace that is easy to customize and master. Content and interactivity are easily changed, allowing the project design and development to flow smoothly and rapidly.

When you're done creating your project, use the integrated FTP system to upload your SWF directly to the web with a single keystroke.

DOWNLOAD A FULLY FUNCTIONAL 30 DAY TRIAL VERSION OF XTIVITY:

www.tivity.com

TIVITY SOFTWARE

ALL OF THE COOL. NONE OF THE CODE.

205.980.7656 (USA) www.tivity.com

Visit our site to see examples of Xtivty projects.

Xtivity, the Tivity name, and the slogan 'All of the Cool. None of the Code.' are trademarks of Tivity Software, LLC.
© Copyright 2005. All rights reserved. All other trademarks are the property of their respective owners.